

Anthony Shafton, *A Nevada Life: Richard Guy Walton* (2021), Fonthill

## Explanations

Unless otherwise stated or implied by the context:

- All documents, papers, letters, audiotapes, etc. are in the Nevada Historical Society's Walton Collection, MS/NC 732.
- Walton is the author or speaker cited.
- All conversations, phone calls, emails and written comments are with or to the author.

## Key to Abbreviations

Hulse (1982).....	Hulse, James (1982). "Catalogue Introduction." In "Las Vegas Act III: The Paintings of Richard Guy Walton," Apr. 4 – Apr. 30, Reed Whipple Cultural Center, 1982.
Hulse (1990).....	Hulse, James W. (1990). "Richard Guy Walton (1914–)." <i>Nevada Historical Society Quarterly</i> , Volume 33, Summer, Number 2, pp. 169–71.
Mary V.....	Mary VanderHoeven
Mayberry (1994).....	Mayberry, Florence (1994). <i>The Great Adventure</i> (1994). Nine Pines Publishing.
NSJ .....	<i>Nevada State Journal</i>
REG .....	<i>Reno Evening Gazette</i>
Shafton (2017)...	Shafton, Anthony (2017). <i>The Nevada They Knew: Robert Caples and Walter Van Tilburg Clark</i> . Fonthill Media.
Spencer (1993) ..	Spencer, Howard DaLee (1993). "Acknowledgements." In "Richard Guy Walton: A Retrospective," Nevada Museum of Art, Mar. 26 – May 16, 1993.
Vivian .....	Vivian Walton
Walton .....	Richard Guy Walton
Walton (1982)...	Walton, Richard Guy (1982). Catalog notes. In "Las Vegas Act III: The Paintings of Richard Guy Walton," Reed Whipple Cultural Center, Apr. 4 – Apr. 30, 1982.
Walton (1993) ...	Walton, Richard Guy (1993). "Artist's Statement." In "Richard Guy Walton: A Retrospective," Nevada Museum of Art, Mar. 26 – May 16, 1993.
Walton (2000) ..	Walton, Richard Guy (2000). "Richard Guy Walton." In Hepp-Elam, Mary, Beth, editor. <i>Mining the Treasures: Contemporary Comstock Artists</i> . Fourth Ward School Foundation.

Anthony Shafton, *A Nevada Life: Richard Guy Walton* (2021), Fonthill

## Notes to Pages 5–9

- 5 **“never quite the same”** : Tape 2/76, Side 1, Sep. 12, 1976, Box 2. See also *Pyramid*, pp. 16–17, Box 19.
- 5 **to document his life** : Letter to Florence and David Mayberry, Nov. 8, 1974, Box 7.
- 5 **in a month apiece** : Tape 1/7, Side 1, Jan. 25, 1975, Box 1.
- 5 **Howard DaLee Spencer** : Spencer (1993), Box 5.
- 6 **Walton created a trust** : Vivian, conversation August 27, 2018 and email, January 6, 2021.
- 6 **as Walton feared** : “There is no organization, public nor private, I can leave major paintings with. The people in charge at the museum can’t handle my case, nor in my opinion do they care.” “Going & Coming,” Aug. 23, 1997, in “Dot-Com-Slash” I, Box 27.
- 6 **Spencer told me** : Howard DaLee Spencer, phone call and email Apr. 21, 2019. After *A Nevada Life* was set for printing, Vivian Walton produced yet another small trove of documents, with one showing that on April 14, 1993 the Nevada Museum of Art did in fact purchase one unspecified painting while the first retrospective was ongoing, for \$2,100 (Miscellaneous documents, pink folder, Box 24).
- 6 **I checked with the museum** : Sara Frantz, email Apr. 23, 2019.
- 7 **“would understand what he saw”** : Walton (1993), Box 5.
- 7 **Mrs. Chouinard offended him** : *Pyramid*, pp. 68–69, Box 19. He told the story again in 1997 (“Mac and Other,” Sep. 15, 1997, in “Dot-Com-Slash” II, Box 27): Nelbertine (Nelbert) Chouinard called him an “awful boy” and a “ghoul” because of how she regarded his behavior when a man was stricken and dying at the school. “I would allow no one to call me a ghou and when I left that day I only returned to get my things and say goodbye.”
- 7 **twenty-five dollars a month** : *Pyramid*, p. 67, Box 19; *The Delta Queen*, p. 187, Box 23.
- 7 **covered food** : “The Way It Was” (ca. 1994), p. 7b, in “Walton – Notes I,” Box 27; “Art in the 21<sup>st</sup>,” p. 10, Box 28.
- 7 **“Yours Truly W G Walton”** : Wilbur Guy Walton, letter to Walton, Jun. 4, 1936, in “The Waltons,” 3-ring notebook containing genealogy, Box 13.
- 7 **noted skinflint up till then** : Letters from Wilbur Guy Walton to Walton in envelope labeled “1960–61” (but several are from 1934–35), Box 19.
- 7 **Santa Barbara Community Arts School** : Citation lost, possibly in “Dot-Com-Slash,” Box 27.
- 7 **“with every other word”** : Tape 1/16, Jan. 31, 1975, Box 1; Tape 1/41, Side 2, Feb. 6, 1975, reading from *Pyramid*, Box 1.
- 7 **several days to burn** : Tape 1/41, Side 2, Feb. 6, 1975, reading from *Pyramid*, Box 1.
- 7 **reputation in both regards** : Walton first got wind of a possible FAP position from his sister Florence, and first heard from her about Robert Caples, whom she had met socially (“1930 to 1940,” Nov. 2, 1997, in “Dot-Com-Slash” VIII, Box 27).
- 8 **silence on both sides** : Tape 3/82-A, Feb. 28, 1980, Box 3.
- 8 **Or innuendo** : Tape 1/53, Side 2, Jul. 2, 1975, Box 1.
- 8 **past or present** : Tape 1/16, Side 1, Jan. 31, 1975, Box 1.
- 8 **“grumpy bastard”** : Tape 1/16, Jan. 31, 1975, Box 1.
- 8 **Nevada State Journal** : Shafton (2017), pp. 9, 10, 64, 168 and 190.
- 8 **that was Al Brundidge** : Tape 1/17, Side 1, undated, Box 1.
- 8 **for a divorce** : *Hey, Jesus*, p. 108, Box 23.
- 8 **in Brundidge’s window** : “A Dinosaur by Matchlight,” Aug. 28, 1998, in “Dot-Com-Slash” XXIV, Box 27.
- 8 **Thornton Wilder** : “The Way It Was” (ca. 1994), p. 10b, in “Walton – Notes I,” Box 27.
- 8 **downtown gallery** : “Downtown” loosely speaking and as it may have seemed to a non-Chicagoan. In 1937 the Katherine Kuh Gallery was in the Diana Court Building at 540 N. Michigan Avenue, on what a few years later would be called The Magnificent Mile.
- 9 **the McCormicks** : *Chicago Tribune* publisher Robert McCormick and his wife invited Walton to see their important new acquisition, Cezanne’s *The Bathers* (“Art for a Twenty First Century” (1996), p. 4, in “Walton – Notes I,” Box 27).

## Notes to Pages 9–18

- 9 **there for a month** : Tape 1/16, Side 1, Jan. 31, 1975, Box 1. See also *Beyond Holland House*, p. 142, Box 23.
- 9 **“exhibition of this importance”** : Tape 1/16, Side 1, Jan. 31, 1975, Box 1.
- 9 **“indigenous to our culture”** : [www.aaa.si.edu/collections/items/detail/statement-to-members-inez-cunningham-stark-18055](http://www.aaa.si.edu/collections/items/detail/statement-to-members-inez-cunningham-stark-18055)
- 9 **group of seventeen** : <http://renaissancesociety.org/exhibitions>. See 1936 and 1937.
- 9 **his important collectors** : Walton (2000), p. 71.
- 9 **“the best Impressionists”** : *Hey, Jesus*, p. 108, Box 23.
- 9 **“Nevada and its space”** : Quoted by Julie Bookman, *Las Vegas Sun*, Apr. 11, 1982, p. 9D, Box 20.
- 10 **Jesse Foose, the fighter** : *Beyond Holland House*, pp. 94–96, Box 23.
- 11 **4,000 pages in rough draft** : Letter to Florence Mayberry, Aug. 29, 1981, Box 18.
- 11 **“not quite an autobiography”** : Tape 1/42, Side 1, Feb. 16, 1975, Box 1. Yet in *Beyond Holland House* (p. 361, Box 23), Walton wrote: “I want to do it from beyond myself without the device of Gertrude Stein’s *Alice B. Toklas*, Olympian but plain . . . were the tapes an answer? You could inject something of Time, Space, and Sunlight” (ellipsis Walton’s).
- 11 **“don’t want to bore anyone”** : Letter to Trina and Laurence Mascott, Oct. 1, 1988, Box 18.
- 11 **while she drove away** : Mary Beth Hepp-Elam, phone May 18, 2019; “Thanksgiving,” Nov. 26, 1998, in “Dot-Com-Slash” XXVII, Box 27.
- 14 **“quail protected by statute”** : *Hey, Jesus*, p. 11, Box 23.
- 14 **watched him, every time** : *The Delta Queen*, p. 18, Box 23.
- 14 **“bible is in my care”** : *Beyond Holland House*, pp. 94–96, Box 23.
- 14 **this third cousin** : “Art for a Twenty First Century” (1996), p. 4, in “Walton – Notes I,” Box 27.
- 15 **“Caples’ polo ponies”** : Tape 1/16, Jan. 31, 1975, Box 1.
- 15 **gone for a week** : Tape 1/18, Side 1, ca. Mar. 6, 1975, Box 1.
- 15 **in my oil painting** : *Ibid.*
- 15 **And he would** : Tape 2/82, Side 1, Jul. 7, 1976, Box 2.
- 15 **“Bob liked the view”** : Tape 1/16, Jan. 31, 1975, Box 1.
- 15 **“actually a closet”** : Tape 1/18, Side 2, ca. Mar. 6, 1975, Box 1.
- 16 **building, itself, was routine** : *Beyond Holland House*, pp. 537–38, Box 23. See also Tape 17/206, labeled “Finis-Kermis,” Side I, 1981, Box 17.
- 16 **“to the mail planes”** : Debbie Hinman, email Aug. 7, 2018.
- 16 **hope of restoration** : Turkey Stremmel, phone call Aug., 2018. While this book was in preparation for the printer I happened to meet Bernie Carter (conversation Nov. 8, 2020), who affirmed that Cunningham’s subject was the history of the mail service. His source was probably the same as Debbie Hinman’s, if not she herself. He also said that Turkey Stremmel tested only two places on the short arm of the L-shaped ceiling, and that they didn’t know whether or how far the mural extended into the long arm. This raises the possibility that Cunningham painted what amounted to two murals: the postal service on the short arm, and the abstract on what Walton called “the long lobby.”
- 16 **in a magazine article** : Walton, “Carson, Caples and the Chinese” (1948), *Nevada Magazine*, Aug.–Sep., pp. 20–21.
- 16 **he noted elsewhere** : Comments on back of *Nevada Landscape XVIII*, May 1938, a painting with obvious Van Gogh influence but in his mind a “plainly original breakthrough. . . . Use of color & shape interpretation entered in this painting.”
- 16 **“spoil’ the scene”** : Eric Moody, email Jan. 20, 2019.
- 16 **until his death** : Vivian, conversation Feb., 2019.
- 17 **my treasure through the years** : Tape 3/82-A, Side 1, Feb. 28, 1980, Box 3.
- 17 **“card from Bora Bora”** : Tape 3/129, Side 1, Nov. 4, 1979, Box 3.
- 17 **conjoined city Sparks** : *Beyond Holland House*, p. 215, Box 23.
- 18 **“nicest person I had ever known”** : Tape 1/50, Side 2, May 29, 1975, Box 1.

Anthony Shafton, *A Nevada Life: Richard Guy Walton* (2021), Fonthill

## Notes to Pages 19–29

- 19 **“finally threw that away”** : Tape 3/136, Side 1, Nov. 24, 1977 or Sep. 20, 1979, Box 3.
- 20 **“God knows who”** : Letter to Craig Reardon, read by Walton on Tape 2/105, Side 1, Mar. 1, 1977, Box 2.
- 20 **so much of my thoughts** : Tape 1/41, Side 1, Feb. 2, 1975, Box 1.
- 20 **“ever doubted it”** : “1920 to 1930,” Oct. 24, 1997, in “Dot-Com-Slash” VII, Box 27. The quote continues:  
     “I have always believed I could do anything I ‘set my mind’ to; the very words came from my mother  
     and I have always believed it. For this reason alone if there was anything missing in Modern Art I  
     had a notion I could resolve it.”
- 20 **English manor way** : Tape 1/16, Jan. 31, 1975, Box 1.
- 20 **spear an heiress** : “The Way It Was” (ca. 1994), p. 16b, in “Walton – Notes I,” Box 27.
- 20 **of upper middle class** : Tape 2/76, Side 1, Sep. 12, 1976, Box 2.
- 21 **hostile to classism** : Ibid.
- 21 **a matter of record** : Tape 1/34, Side 1, Dec. 19, 1974, Box 1.
- 22 **Cordially, Bennett Cerf** : Bennett Cerf, letter to Walton rendered as poem “Cordially,” Box 19.
- 23 **“condescension and discourtesies”** : Walter Van Tilburg Clark, transcript of letter to his wife  
     Barbara, May 22, 1952, Jackson Benson Papers, 2004-14, Special Collections, University Libraries,  
     University of Nevada, Reno.
- 23 **he went into orbit** : Tape 1/19, Side 1, Mar. 6, 1975, Box 1.
- 23 **really she’d miscarried** : “The Ship and the Woman,” Box 22.
- 23 **after marrying Shirley** : Tape 25/218, reading from *Beyond Holland House*, Box 25.
- 24 **in Washington D.C.** : Letters to Robert Caples, Aug. 7 and 24, 1978, Box 5.
- 24 **obituary of Dorothy** : *NSJ*, Jan. 9, 1972, p. 47.
- 24 **Saturday Review and elsewhere** : [www.nevadawomen.org/research-center/biographies-  
     alphabetical/margaret-bartlett-thornton/](http://www.nevadawomen.org/research-center/biographies-alphabetical/margaret-bartlett-thornton/)
- 25 **This old friend** : Tape 2/82, Side 1, Jul. 7, 1976, Box 2.
- 26 **family lore has it** : Paul Etcheberry, Jr., phone call Jul. 26, 2019.
- 26 **National Register of Historic Places** : Ibid.
- 26 **Dominique Laxalt** : County of Washoe Marriage Certificate 6189, filed Jul. 20, 2017 for marriage Jul. 18.
- 26 **Robert Laxalt hadn’t mentioned it** : Tape 1/25, Side 2, Mar. 10, 1975, Box 1.
- 26 **west of city limits** : Paul Etcheberry, Jr., phone call Jul. 26, 2019.
- 26 **home ranch in 1927** : Ibid.
- 26 **Philip Curti** : Washoe County Recorder, Book 69, page 129 and Book 228, page 549.
- 26 **casinos and such** : *REG*, Oct. 18, 1961, p. 13; Dwayne Kling, *The Rise of the Biggest Little City* (1999),  
     University of Nevada Press.
- 27 **Eighth Street in 1937 or ‘38** : “The Way It Was” (ca. 1994), p. 17b, in “Walton – Notes I,” Box 27.
- 27 **her father’s sister Marie Jeanne** : *REG*, May 12, 1948, p. 8.
- 27 **“fascinated with the name”** : Tape 1/18, Side 1, ca. Mar. 6, 1975, Box 1.
- 27 **an aunt and cousin** : *REG*, Dec. 12, 1938, p. 5.
- 27 **in Walton’s view** : Tape 17/206, labeled “Finis-Kermis,” Side II, undated, probably 1981, Box 17.
- 28 **“to consider his words”** : Thomas Bernhard, *Gargoyles* (1970 [1967]), Alfred A. Knopf, p. 3.
- 28 **I can talk to women** : Tape 1/42, Side 1, Feb. 16, 1975, Box 1.
- 28 **grade and high school** : *REG*, May 24, 1935, p. 5 & May 21, 1937, p. 2; Paul Etcheberry, Jr., phone call  
     Jul. 26, 2019.
- 28 **for unknown reasons** : Marylou Etcheberry, phone call Jul. 25, 2019.
- 28 **let her go on drawing** : Paul Etcheberry, Jr., phone call Jul. 26, 2019.
- 28 **upstairs in their home** : Jennifer Renee Etcheberry, phone call Jul. 25, 2019.
- 28 **sell her paintings and drawings** : Tape 1/56, Side 1, undated, probably mid-1975, Box 1.
- 28 **progressive dementia** : Barbara King, conversation Jul. 31, 2018.
- 29 **the family’s recognized** : Marylou Etcheberry, phone call Jul. 22 and 25, 2019; Jennifer Renee  
     Etcheberry, phone call Jul. 23 and 25, 2019.

## Notes to Pages 29–40

- 29 *of the Pyrenees* (2012) : Mary Jean Etcheberry-Morton, *Oui Oui Oui of the Pyrenees* (2012), Center for Basque Studies, University of Nevada, Reno.
- 29 **State Fair in Fallon** : *REG*, Sep. 24, 1940, p. 9.
- 29 **“the gallery ceiling”** : *NSJ*, Apr. 19, 1952, p. 2.
- 29 **director and costumer** : *REG*, Aug. 9, 1951, p. 18.
- 29 **cast of twelve** : *REG*, Dec. 31, 1955, p. 7.
- 29 **Reno Little Theater** : Vivian, letter to Mary V., Oct. 6, 1965, Box 21.
- 29 **“it wasn’t a bad idea”** : *NSJ*, May 20, 1948, p. 7.
- 29 **blue-green eyes** : Jennifer Renee Etcheberry, phone call Jul. 25, 2019.
- 29 ***Darling I Love You*** : Tape 17/198 (reel-to-reel) (without box) labeled “Play Darling I Love You,” undated, Box 17.
- 31 **and would again** : *REG*, Sep. 20, 1948, p. 11; *Reno This Week*, May 30, 1952; *NSJ*, Mar. 26, 1953, p. 11 and May 17, 1964, p. 36.
- 31 **Barbara King** : Barbara King, conversation Jul. 31, 2018.
- 31 **flower and rock garden** : Jennifer Renee Etcheberry, phone call Jul. 25, 2019.
- 31 **Marijo in the 1960s** : Andria Daley, conversation May 6, 2019.
- 31 **others thought dyed** : Arden Lee, conversation Mar. 25, 2019.
- 31 **red-orange** : Jennifer Renee Etcheberry, phone call Jul. 25, 2019.
- 32 **said she was eighteen** : Affidavit of Application for Marriage Licence No. 734, State of Nevada, County of Storey, Oct. 26, 1938.
- 32 **justice of the peace** : Marriage Certificate 734, State of Nevada, County of Storey, Oct. 26, 1938.
- 32 **Finally she came out** : Tape 1/18, Side 1, ca. Mar. 6, 1975, Box 1.
- 32 **“between W. And Mj”** : James Hulse, email Jul. 13, 2019.
- 33 **“morning to morning without stopping”** : Letter to Junerwanda Jennings, Dec. 16, 1977.
- 33 **“obscure weight of error”** : *Pandora*, p. 44, Box 23; *Pyramid*, p. 35, Box 23.
- 34 **sent it out a couple times** : Tape 1/7, Side 1, Jan. 25, 1975, Box 1.
- 34 **“fantastically accurate”** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 35 **“Charlotte Blackstone?”** : *The Delta Queen*, pp. 37–38, Box 23.
- 35 **Walton, who refuses** : Omitted from *The Delta Queen* is a mortician having “sex with a female corpse” (“Mary Petri, 1928,” Oct. 27, 1998, in “Dot-Com-Slash” XXVII, Box 27).
- 36 **furnished place next door** : Tape 17/206, labeled “Finis-Kermis,” Side II, undated, probably 1981, Box 17.
- 36 **“It’s murder”** : *The Delta Queen*, p. 59, Box 23.
- 36 **“encouraged him”** : *Hey, Jesus*, p. 107, Box 23.
- 36 **big young girls** : Tape 1/16, Side 1, Jan. 31, 1975, Box 1.
- 37 **“beaus from three counties”** : Mayberry (1994), pp. 13–41 *passim*.
- 37 **“west bound train”** : *Ibid.*, pp. 40–41. See also *The Delta Queen*, p. 6, Box 23.
- 37 **“proud of in my father”** : *Hey, Jesus*, p. 7, Box 23.
- 38 **it hurt us all** : *The Delta Queen*, p. 16, Box 23; *Hey, Jesus*, p. 45, Box 23.
- 38 **“followed her in 1929”** : Walton (2000), p. 69.
- 38 **Northside Junior High** : “1920 to 1930,” Oct. 24, 1997, in “Dot-Com-Slash” VII, Box 27; “The Way It Was” (ca. 1994), p. 3b, in “Walton – Notes I,” Box 27.
- 38 **he turned “obnoxious”** : Mayberry (1994), p. 64.
- 39 **“attached to her offspring”** : *Ibid.*, pp. 52 and 84.
- 39 **couldn’t stand children** : *Ibid.*, p. 84.
- 39 **back to Reno and divorced** : *Ibid.*, p. 85.
- 39 **Paul Miller in Fresno** : “October 19, 1929,” Oct. 19, 1997, in “Dot-Com-Slash” VII, Box 27.
- 39 **“back to the Delta Queen”** : *The Delta Queen*, p. 31, Box 23.
- 40 **several years before her death** : Vivian, conversation Jan. 27, 2019.

## Notes to Pages 40–47

- 40 **“hands of first chef”** : *Harry*, Box 18; Tape 16/156, “Harry III,” 1992, Box 16.
- 40 **offended his dignity** : Letter to Vivian, Nov. 20, 1962, Box 13.
- 40 **a connection of Florence’s** : Walton, letter to Caples, March 22 or 23, 1979, Box 5; “1930 to 1940,” Nov. 2, 1997, in “Dot-Com-Slash” VIII, Box 27.
- 40 **“small house in Montara”** : “The Way It Was” (ca. 1994), p. 4b, in “Walton – Notes I,” Box 27.
- 41 **the then conservative academy** : “1930 to 1940,” Nov. 2, 1997, in “Dot-Com-Slash” VIII, Box 27.
- 41 **Myrtle’s asthma acted up** : Myrtle’s asthma had also been the reason Wilber moved the family from San Francisco to Fresno, leaving Lawrence in charge of his two San Francisco stores (*ibid.*).
- 41 **still planned on New York** : *Ibid.*
- 41 **Western landscape artist** : Jerry A. Schefcik, “James G. Swinnerton,” *Nevada Historical Society Quarterly* (1990), 33:2; Phillip I. Earl, *Elko Daily Free Press*, May 14, 1996, p. 21.
- 41 **had studied dance** : “Peel Me a Grape,” Aug. 4, 1998, in “Dot-Com-Slash” XXIII, Box 27. Florence took acting classes from actress Margaret Fealy, whom Florence met through Walton after the actress and her daughter Maude Fealy, another actress, posed at Chouinard.
- 41 **manner of Daumier** : *Pyramid*, p. 30, Box 23.
- 42 **no communication with him at all** : Tape 1/18, Side 1, ca. Mar. 6, 1975, Box 1.
- 42 **Christmas Day, 1938** : Mary Ina Arla obituary, *RGJ*, Nov. 29 to Dec. 2, 2015.
- 43 **we had a big one** : Tape 1/18, Side 1, ca. Mar. 6, 1975, Box 1.
- 44 **there at the Santa Fe** : *Ibid.*
- 44 **“as a painting theme”** : Walton (1993), Box 5.
- 44 **his elderly predecessor died** : “1940 to 1950,” Nov. 26, 1997, in “Dot-Com-Slash” X, Box 27.
- 44 **installation in May, 1940** : *RGJ*, May 11, 1940, p. 7.
- 44 **“Why didn’t you paint Brownies?”** : Tape 17/206, labeled “Finis-Kermis,” Side I, 1981, Box 17.
- 45 **New York in 1946** : Sandra Macias, “Grand Old Man,” *RGJ*, Apr. 4, 1993, p. 7C. There is a possibility that the lost panels were damaged instead when left “in a crate exposed to the weather” on a railroad siding in Sacramento, where they had been located too late for exhibition at the Crocker Art Gallery in August, 1942 (“1940 to 1950,” Nov. 26, 1997, in “Dot-Com-Slash” X, Box 27).
- 45 **The Runaway** : *NSJ*, Aug. 16, 1939, p. 12.
- 45 **Tom’s love interest** : Sandra Macias, “Grand Old Man,” *RGJ*, Apr. 4, 1993, p. 7C; “In Explanation,” introduction to “The Sandwich Islands of Mark Twain,” University of Nevada, Reno Libraries, Special Collections, Archive 2011-10-3.
- 45 **“be determined”** : *Santa Paula Daily Chronicle*, Jan. 8, 1975, p. 3.
- 45 **“under the American Scene days”** : *Santa Paula Daily Chronicle*, Jan. 8, 1975, p. 3.
- 45 **“Harry Rand”** : Walton (2000), p. 69.
- 45 **“in the entire museum”** : Tape 25/218, undated, Box 25.
- 45 **“a man of near misses”** : *Beyond Holland House*, p. 435, Box 23; Tape 1/19, Side 1, Mar. 6, 1975, Box 1.
- 46 **he told the reporter** : Sandra Macias, “Grand Old Man,” *RGJ*, Apr. 4, 1993, p. 7C.
- 46 **Harry Rand [the curator]** : *Beyond Holland House*, p. 437, Box 23.
- 46 **your place and your people** : Tape 1/41, Side 1, Feb. 2, 1975, Box 1.
- 46 **after the service** : Vivian, written comment, Jul., 2020.
- 47 **Darwinians trace to them** : “Nexus,” on Tape 17/180, undated, Box 17. Walton also used a passage of “Nexus” as a stand-alone poem, titled “Pioneers,” Box 19. Other verses of “Nexus” he repurposed in *Harry*, Box 23.
- 47 **among the islanders** : “The Sandwich Islands of Mark Twain,” University of Nevada Libraries, Special Collections, Archive 2011-10-3.
- 47 **published in 1990** : Mark Twain, *Mark Twain in Hawaii: Roughing It in the Sandwich Islands* (1990), “Foreword” by A. Grove Day. Mutual Publishing, Honolulu.
- 47 **the Verdi ranch** : Mayberry (1994), p. 98.
- 47 **“the new residence”** : Tape 1/18, Side 1, ca. Mar. 6, 1975, Box 1.

## Notes to Pages 47–58

- 47 **in Idlewild Park** : *Beyond Holland House*, p. 44, Box 23.
- 48 **So a house was built** : Tape 1/18, Side 1, ca. Mar. 6, 1975, Box 1.
- 48 **Neither graduated** : Paul Etcheberry, Jr., phone call Jul. 26, 2019.
- 49 **with pride and mirth** : Ibid.
- 49 **“Paul being very aggressive”** : Tape 1/25, Side 2, Mar. 10, 1975, Box 1.
- 49 **Australian competition** : Paul Etcheberry, Jr., phone calls Jul. 26 & Oct. 8, 2019; Tape 1/25, Side 2 – Mar. 10, 1975, Box 1.
- 49 **Johnny built their house** : Tape 1/18, Side 1, ca. Mar. 6, 1975, Box 1.
- 50 **his father loved me** : Tape 3/135, Side 1, Nov. 14, 1977, Box 3.
- 50 **for bottle feeding** : Tape 1/18, Side 1, ca. Mar. 6, 1975; Tape 1/19, Side 2, Mar. 7, 1975, Box 1; Tape 1/19, Side 2, Mar. 7, 1975, Box 1; Tape 25/218, undated, Box 25.
- 50 **neighborhood around them** : Tape 1/18, Side 1, ca. Mar. 6, 1975, Box 1.
- 51 **chickens in their heads** : Tape 25/218, undated, Box 25.
- 51 **He couldn’t adapt** : Tape 1/18, Side 1, ca. Mar. 6, 1975, Box 1.
- 52 **was secretary** : *NSJ*, Oct 21, 1939, p. 7.
- 52 **and to Frederic Taubes** : Tape 1/41, Side 2, Feb. 6, 1975, Box 1.
- 52 **in the state capitol** : *REG*, Nov. 23, 1940, p. 9.
- 53 **again American Scene** : Letter to Alberta Mayo, Boise Art Museum, Oct. 18, 1990; <https://livingnewdeal.org/projects/post-office-mural-snake-river-ferry-buhl-id/>. The mural was reproduced in Sandy Harthorn & Kathleen Bettis (1990), *One Hundred Years of Idaho Art, 1850–1950*, Boise Art Museum, p. 78.
- 53 **WPA’s Education Project** : “The Way It Was” (ca. 1994), p. 22b, in “Walton – Notes I,” Box 27.
- 53 **then privately** : *RGJ*, Aug. 17, 1940, p. 9.
- 53 **quick portrait artist** : *REG*, Sep. 24, 1940, p. 9.
- 53 **install Snake River Ferry** : “1940 to 1950,” Nov. 26, 1997, in “Dot-Com-Slash” X, Box 27.
- 54 **“twenty dollar bill”** : Tape 3/82-D, Side 1, undated, ca. early Mar., 1980, Box 3.
- 54 **Gems of the Antilles Club** : *NSJ*, Dec. 20, 1940, p. 3; *REG*, Dec. 21, 1940, p. 6.
- 54 **“humiliating”** : Vivian, email Jul. 20, 2020.
- 54 **gave him shingles** : Tape 1/18, Side 2, ca. Mar. 6, 1975, Box 1.
- 54 **“connection with society”** : Ibid.
- 55 **“perhaps society would come to me”** : *Pyramid*, p. 50, Box 23.
- 55 **“no religious bearing”** : *Hey, Jesus*, p. 3, Box 23.
- 55 **simultaneously** : Mayberry (1994), p. 104.
- 55 **“quick comeback”** : *Pyramid*, p. 50, Box 23.
- 55 **in Elmer Booker** : Tape 1/18, Side 2, ca. Mar. 6, 1975, Box 1.
- 55 **not entirely Black congregation** : *Pyramid*, pp. 51–52, Box 23. In 1943 Booker left Reno for Philadelphia.
- 55 **Florence’s version** : Mayberry (1994), pp. 102–103.
- 56 **an old Reno Bahá’í** : Arden Lee, phone call Jan. 26, 2019.
- 57 **any reason why not** : Tape 1/18, Side 2, ca. Mar. 6, 1975, Box 1. Walton stated the he was “a charter member of the local NAACP” (Tape 29/242, Side 2, undated, Box 29).
- 57 **“or leave it alone”** : *Pyramid*, p. 52, Box 23.
- 57 **this could be misunderstood** : Tape 1/18, Side 2, ca. Mar. 6, 1975, Box 1.
- 57 **a public speaker** : Ibid. See also “Family Moves,” hand-written document, Box 13.
- 58 **may have presided** : *REG*, Oct. 25, 1943, p. 9; Arden Lee, phone call Jan. 26, 2019.
- 58 **“The Most Great Peace”** : E.g., *REG*, Jul. 23, 1943, p. 14; Sep. 24, 1943, p. 16; Dec. 17, 1943, p. 10; Jul. 28, 1944, p. 12; Mar. 23, 1945, p. 2.
- 58 **letter of their law** : Tape 1/18, Side 2, ca. Mar. 6, 1975, Box 1.
- 58 **for causing difficulty** : Arden Lee, phone call Jan. 26, 2019; Nevada Metherd, email forwarded

Anthony Shafton, *A Nevada Life: Richard Guy Walton* (2021), Fonthill

## Notes to Pages 58–64

- Nancy Lee Cecil, Sep. 11, 2019.
- 58 **renounced his affiliation** : Vivian, conversation Dec. 5, 2018.
- 58 **“of David and Florence”** : Letter to Vivian, Sep. 5, 1961, letters to and from Vivian, Box 13.
- 58 **alcohol would cook off** : Arden Lee, phone call Jan. 26, 2019; Vivian, conversations Aug. 5, 2018 and Jan. 27, 2019.
- 58 **remarked Walton laconically** : Tape 1/18, Side 2, ca. Mar. 6, 1975, Box 1.
- 58 **after Walton had quit** : *NSJ*, Apr. 28, 1954, p. 2 and May 6, 1954, p. 5.
- 58 **in the Basque Country** : *REG*, Feb. 27, 1964, p. 16.
- 58 **200 of the faithful** : Iñaki Arrieta Baro, email Mar. 27, 2019.
- 58 **surgically repaired** : Vivian, conversation Apr. 17, 2019.
- 59 **outcome of their mission** : *REG*, Dec. 13, 1941, p. 9, Jan. 31, 1942, p. 7 and Mar. 7, 1942, p. 9.
- 59 **I accepted that job** : Tape 1/18, Side 2, ca. Mar. 6, 1975, Box 1.
- 59 **Sep. 11, 1942** : Shafton (2017), pp. 201–205.
- 59 **at \$200 a month** : “Walton Summary,” Box 20; *Beyond Holland House*, p. 50, Box 23; Walton (2000), p. 70. But for different and on the evidence less reliable dates, cp. “Family Moves,” hand-written document, Box 13.
- 59 **facilities for syphilis** : E.g., *REG*, Jul. 10, 1937, p. 14; *NSJ*, Aug. 24, 1938, p. 1 and p. 2.
- 59 **“Harolds Club or Bust”** : Tape 1/18, Side 2, ca. Mar. 6, 1975, Box 1; Shafton (2017), p. 81. When Wilson was established with Harolds Club, he asked Walton to do “wall paintings” at the club. “I did small paintings of Americana for it & Tom was pleased” (“Casino Notes,” December 31, 1997, in “Dot-Com-Slash” XI, Box 27).
- 59 **U. S. Public Health Service** : *Beyond Holland House*, p. 50, Box 23.
- 60 **nicknamed Walton** : Tape 2/82, Side 1, Jul. 7, 1976, Box 2.
- 60 **venereal disease** : Vivian, conversation Apr. 17, 2019.
- 60 **“reason to believe”** : *Pyramid*, p. 125, Box 23.
- 60 **as time went on** : Tape 1/18, Side 2, ca. Mar. 6, 1975, Box 1.
- 60 **“Basque sheep camps”** : James Hulse, email Jul. 13, 2019.
- 61 **chi-chi-munks cried** : *Poets of America 33 Poems*, 1974 (no listing on worldcat.org).
- 61 **in yet another novel** : *Beyond Holland House*, p. 139, Box 23.
- 61 **The “grandfather”** : *Pandora*, p. 52, Box 23.
- 61 **“I will not tell you why”** : *Pyramid*, p. 43, Box 23.
- 61 **what had happened to Marijo** : Kendall Scott, conversation Oct. 23, 2019.
- 62 **Siberia or to Rome** : Tape 17/187, labeled “Work Tape,” untitled prose piece about a girl named “Pandora,” Box 17. See also *Pyramid*, pp. 43–46.
- 62 **closed the door and left** : Tape 1/25, Side 2, Mar. 10, 1975, Box 1.
- 62 **according to a grandson** : Paul Etcheberry, Jr., phone call Jul. 26, 2019.
- 63 **“strategic industry” and profitable** : Tape 1/19, Side 1, Mar. 6, 1975, Box 1.
- 63 **or else Latino herders** : Iker Saitua, talk at Nevada Historical Society, Jul. 27, 2019.
- 63 **“I’m a VD investigator!”** : Tape 1/19, Side 1, Mar. 6, 1975, Box 1.
- 63 **“scope of the sheep operation”** : *Ibid.*
- 63 **Madeline Plains or Westwood** : *Ibid.*; Tape 25/218, undated, Box 25.
- 63 **all he had to say about that** : Tape 1/21, Side 1, Mar. 8, 1975, Box 1.
- 64 **could scarcely talk English** : Tape 1/19, Side 1, Mar. 6, 1975, Box 1.
- 64 **pureed as a soup** : Tape 1/21, Side 1, Mar. 8, 1975, Box 1.
- 64 **for “You’ll see”?** : *Ibid.*
- 64 **“lose-a my guts, you know”** : *Ibid.*
- 64 **on the high ground** : *Ibid.*
- 64 **for that assignment** : Tape 1/19, Side 2, Mar. 7, 1975, Box 1.
- 64 **required of officers** : Tape 1/19, Side 1, Mar. 6, 1975, Box 1.

## Notes to Pages 64–75

- 64 **a heart attack** : Tape 1/21, Side 2, Mar. 9, 1975, Box 1.
- 64 **“mean ones, Neek”** : Tape 1/21, Side 1, Mar. 8, 1975, Box 1.
- 65 **great poetic image** : Tape 1/21, Side 2, Mar. 9, 1975, Box 1.
- 65 **“Ride ‘Em Cowboy”** : “Ride ‘Em Cowboy,” *Nevada Magazine*, Sep.–Oct., 1948, pp. 19–20, 27, Box 5.
- 65 **“my fate from the beginning”** : Tapes 25/210–25/217 (exact citation lost), undated, Box 25, reading from *Beyond Holland House*.
- 66 **better than anybody suspected** : Tape 1/19, Side 2, Mar. 7, 1975, Box 1.
- 66 **“that much English?”** : Tape 25/218, undated, Box 25.
- 67 **the sheep camp stove** : Tape 1/19, Side 2, Mar. 7, 1975, Box 1, and Tapes 25/210–25/217 (exact citation lost), undated, Box 25, reading from *Beyond Holland House*.
- 67 **“duration of the war”** : Walton (1993), Box 5.
- 67 **new style, “abstract symbolism”** : Sandra Macias, “Grand Old Man,” *RGJ*, Apr. 4, 1993, p. 7C.
- 67 **“American Scene painting was dead”** : Walton (1993), Box 5.
- 67 **“new ideas by the dozen”** : Tape 25/218, undated, Box 25.
- 68 **old railroad ice-house** : “The Way It Was” (ca. 1994), p. 13b, in “Walton – Notes I,” Box 27.
- 68 **the shape of things** : Tape 1/24, Side 2, Feb. 13, 1975, Box 1.
- 68 **“S Bar S ranch”** : Letter to Zoray Andrus, undated, ca. 1975, Box 9.
- 68 ***Thunder on the River*** : Charlton Laird, *Thunder on the River* (1950 [1949]), Bantam.
- 68 **overtaking the nation** : Tape 1/27-1, Side 1, Feb. 10, 1975, Box 1; Tape 1/19, Side 1, Mar. 6, 1975, Box 1; Tape 2/63, Side 1, Oct. 4, 1975, Box 2; Tape 1/24, Side 2, Feb. 13, 1975, Box 1.
- 69 **“tyrannical”** : Hulse (1990), p. 170.
- 69 **“destroyed Western civilization”** : Hulse (1982), p. 3, Box 5.
- 69 **“with a hammer”** : Letter to Florence Mayberry, Apr. 12, 1982, Box 18.
- 70 **strapped they always were** : Vivian, conversation Oct. 2, 2019 and email Oct. 5, 2019.
- 70 **“Guernica notwithstanding”** : Letter to Florence Mayberry, Apr. 12, 1982, Box 18.
- 70 **rented out the house** : “The Course, I,” Dec. 18, 1997, in “Dot-Com-Slash” X, Box 27.
- 70 **“before we went to New York”** : Tape 2/82, Side 1, Jul. 7, 1976, Box 2.
- 70 **“quite some extended time”** : Tape 1/21, Side 1 – Mar. 8, 1975, Box 1.
- 70 **“regional reputation”** : “1930 to 1940,” Nov. 2, 1997, in “Dot-Com-Slash” VIII, Box 27.
- 70 **“Mrs. Walton said”** : Name of newspaper not legible, no date, 1946, “Miscellaneous” envelope, Box 13.
- 70 **into Washington, D.C.** : Tape 1/27-1, Side 1, Feb. 10, 1975, Box 1.
- 71 **on the GI Bill** : Tape 3/82-A, Side 1, Feb. 28, 1980, Box 3.
- 71 **known years before** : Tape 1/27-1, Side 1, Feb. 10, 1975, Box 1.
- 71 **a less ideal hotel** : Ibid.
- 71 **that room was vibrating** : Ibid. Elsewhere Walton says he stayed at the Gorham Hotel for a month in New York in 1946 (Tape 25/218, undated, Box 25).
- 71 **“New York with strangers”** : Tape 1/27-1, Side 1, Feb. 10, 1975, Box 1.
- 72 **with an LA hitch** : Tape 25/218, undated, Box 25.
- 72 **later did my blacks** : Written on the back of *The Eye* (1945), May 23, 1994.
- 72 **“the School of New York”** : Tape 25/218, undated, Box 25.
- 72 **“Newman as a Symbolist”** : Tape 1/24, Side 2, Feb. 13, 1975, Box 1.
- 72 **“cross like an hour glass”** : Written on the back of *The Eye* (1945), May 23, 1994.
- 72 **steered Walton to Betty Parsons** : “The Course, I,” Dec. 18, 1997, in “Dot-Com-Slash” X, Box 27.
- 72 **didn’t know what it was** : Tape 1/24, Side 2, Feb. 13, 1975, Box 1.
- 73 **“wasn’t author enough to do it”** : Ibid.; Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 73 **because of the student** : *Harry*, Box 19.
- 74 **access to these bricks** : Tape 1/19, Side 2, Mar. 7, 1975, Box 1.
- 74 **in his name** : Storey County Records, Deeds, Book 62, p. 520.
- 75 **to Old Virginny** : Tape 3/33-F, Side 2, Feb. 17, 1980, Box 3, reading from *Virginia City*.

## Notes to Pages 76–84

- 76 **one of the dearest people** : Tape 1/19, Side 2, Mar. 7, 1975, Box 1.
- 76 **developing it, as they did** : Washoe County Recorder, Book 192, pages 467 & 468. Later that year there were further, smaller transactions of one and a half adjacent lots from Paul to John and Louise to John, I'm guessing for Johnny's own house (Book 198, pages 415 & 416).
- 76 **"maid" at the Santa Fe!** : Reno City Directory, 1955.
- 76 **said grandson Paul, Jr.** : Paul Etcheberry, Jr., phone call Jul. 26, 2019.
- 77 **miracles at the oven** : Tape 1/18, Side 1, ca. Mar. 6, 1975, Box 1.
- 77 **head housekeeper** : Paul Etcheberry, Jr., phone call Jul. 26, 2019.
- 77 **Lyle Ball** : Tape 1/7, Side 2, Jan. 25, 1975, Box 1.
- 77 **plus occasional modeling** : Ibid.; *REG*, Sep. 20, 1948, p. 11; Reno City Directory, 1948 and following years.
- 77 **"provided their income"** : Robert Debold, email Jul. 12, 2019.
- 77 **Fairfield Heights studio** : Ads in *REG*, Mar. 24, 1947, p. 5 and *NSJ*, Apr. 2, 1947, p. 8 and Jun. 12, 1948, p. 14.
- 77 **for both of us** : Tape 1/50, Side 2, May 29, 1975, Box 1.
- 77 **in 1947 he exhibited locally** : Mark Twain Saloon gallery, Virginia City, May 24 into Jul. (group, with Marijo); Trinity Auxiliary Guild Country Store event, Reno, Sep. 27 (group); Compton's Bookstore Gallery, Reno, Oct. (1-person).
- 77 **"a kind of monoprint"** : *Beyond Holland House*, p. 218, Box 23.
- 77 **from Paul Klee** : Tape 25/219, undated, Box 25.
- 78 **"stamp-on technique"** : Tape 1/28, Side 2, Feb. 24, 1975, Box 1.
- 78 **this method as he sees fit** : Tape 17/194 (reel-to-reel) labeled "Oakland," Box 17.
- 78 **department stores** : 2<sup>nd</sup> Annual Exhibition of Painting, California Palace of the Legion of Honor, San Francisco, Nov. 19, 1947 – Jan. 4, 1948 (group); Reno Little Theater, Feb. (group); Gumps Department Store Art Department, San Francisco (group); Rotunda Gallery, City of Paris Department Store, San Francisco (group).
- 78 **Couldn't even discuss it at all** : Tape 1/18, Side 1, ca. Mar. 6, 1975, Box 1.
- 78 **they "weren't happy"** : Tape 1/50, Side 2, May 29, 1975, Box 1.
- 78 **Fu- in 1945?** : Handwritten chronology #2, 1978, attachment to email from Vivian, Jun. 8, 2019.
- 79 **"How dare he think that of me?"** : Letter to Robert Caples, Jun. 21, 1979, Box 5.
- 79 **home a few times** : *Harry*, Box 18; Tape 16/156, "Harry III," 1992, Box 16.
- 79 **the Reno Gazette [1947]** : *REG*, Mar. 24, 1947, p. 5.
- 79 **"They never return"** : *Harry*, Box 19.
- 79 **"lived separate lives"** : Vivian, conversation May 24, 2019.
- 80 **"affairs involving Mariejeanne"** : Robert Debold, email Jul. 12, 2019.
- 80 **"Walton's character"** : Robert Debold, emails Jul. 14 and 12, 2019.
- 80 **advertised in the paper** : "1950 to 1960," Dec. 30, 1997, in "Dot-Com-Slash" XI, Box 27.
- 80 **describing himself to them** : James Hulse, email Nov. 14, 2019.
- 80 **"the old man"** : *Pyramid*, p. 35, Box 23.
- 81 **with perspective** : Tape 1/28, Side 2, Feb. 24, 1975, Box 1.
- 81 **Loring Chapman in 1948** : "1950 to 1960," Dec. 30, 1997, in "Dot-Com-Slash" XI, Box 27.
- 81 **God damn** : Tape 1/26, Side 1, Dec. 7, 1974, Box 1.
- 81 **"I can talk to women"** : Tape 1/42, Side 1, Feb. 16, 1975, Box 1.
- 82 **heard the car** : Tape 1/28, Side 2, Feb. 24, 1975, Box 1.
- 82 **and good company** : *Beyond Holland House*, p. 462, Box 23.
- 82 **a science teacher** : Tape 1/28, Side 2, Feb. 24, 1975, Box 1.
- 82 **"chief patron of these days"** : Tape 1/60, Side 1, Aug. 30, 1975, Box 1.
- 82 **"kingpin" of the Boys** : Tape 1/28, Side 2, Feb. 24, 1975, Box 1.
- 84 **gone the farthest** : Ibid.; Tape 1/29, Side 1, Feb. 27, 1975, Box 1.

Anthony Shafton, *A Nevada Life: Richard Guy Walton* (2021), Fonthill

## Notes to Pages 84–94

- 84 **pursued by newspaper people** : Tape 1/17, Side 1, undated, Box 1. *Hear also* Tape 2/82, Side 1, Jul. 7, 1976, Box 2.
- 84 **“at times Eddie Star”** : *Beyond Holland House*, p. 463, Box 23.
- 84 **come to Reno about 1940** : *You Wouldn't Believe It*, p. 5, copy gifted to the author by Vivian.
- 84 **Staropolski in Russia** : James Hulse, email January 26, 2019; “Racism,” Sep. 30, 1997, in “Dot-Com-Slash” V, Box 27.
- 85 **Mrs. Compton, a family friend** : “1950 to 1960,” Dec. 30, 1997, in “Dot-Com-Slash” XI, Box 27.
- 85 **went on to practice** : John Spann became City Attorney in Sparks, and later in Las Vegas (Tape 29/242, Side 2, undated, Box 29).
- 86 **ore from Gold Hill** : Tape 3/114, Side 2, Jul. 6, 1977, Box 3.
- 86 **broad and sweeping hand** : Tape 2/105, Side 2, Mar. 2, 1977, Box 2.
- 86 **their personal experience** : Tape 1/7, Side 1, Jan. 25, 1975, Box 1.
- 86 **loved him as a brother** : *Beyond Holland House*, pp. 99–100, Box 23.
- 86 **“it’s the old friends”** : *Beyond Holland House*, pp. 99–100, Box 23.
- 87 **“like a wet sheet”** : *You Wouldn't Believe it*, p. 15, copy gifted to the author by Vivian.
- 87 **before he knew the man** : *Ibid.*, pp. 128–29; “Hollywood,” Jan. 19, 1998, in “Dot-Com-Slash” XII, Box 27.
- 87 **more adventurous music** : Tape 2/104, Side 1, Feb. 26, 1977, Box 2; Tape 14/79, Side 1, Oct. 10, 1980, Box 14.
- 88 ***Sweeney Todd*** : [https://en.wikipedia.org/wiki/Hangover\\_Square\\_\(film\)](https://en.wikipedia.org/wiki/Hangover_Square_(film)). See fn 7.
- 88 **many other notable films** : [https://en.wikipedia.org/wiki/Bernard\\_Herrmann](https://en.wikipedia.org/wiki/Bernard_Herrmann)
- 88 **in peculiar silence** : Tape 14/79, Side 1, Oct. 10, 1980, Box 14.
- 88 **was a Jew** : “Racism,” Sep. 30, 1997, in “Dot-Com-Slash” V, Box 27. The ancestor’s name, Samuel Isaacs, Walton took to be Jewish. Then a cousin told his that Samuel’s wife had not been “a practicing Jew.” Isaacs, born in Kentucky, was a captain in the Civil War. He became a justice of the peace in Franklin, Missouri.
- 89 **using a roller skate** : Letter to William and Anita Rowley, Jul. 1, 1982. Walton Archive, Box 11.
- 89 **laments Hymie** : *You Wouldn't Believe It*, p. 14, copy gifted to the author by Vivian.
- 89 **as well as musician** : “Local Artists,” captioned photo, *NSJ*, Jun. 6, 1951.
- 89 **kill himself with pills** : Tape 1/42, Side 1, Feb. 16, 1975, Box 1.
- 89 **thumb and first finger** : Vivian, email Dec. 12, 2018.
- 89 **“to do about Eddie”** : Tape 1/56, Side 1, undated, probably mid-1975, Box 1.
- 89 **no furnace oil** : Tape 25/217, undated, Box 25, reading from *Beyond Holland House*.
- 90 **‘chopsticks’ with Herrmann?** : *Beyond Holland House*, p. 419, Box 23.
- 91 **sang at his own funeral** : Tapes 25/210–25/217 (exact citation lost), undated, Box 25, reading from *Beyond Holland House*.
- 91 **“filched from Eddie’s remains”** : Tape 25/218, undated, Box 25.
- 91 **titular chairman initially** : *REG*, May 27, 1949.
- 92 **Marsh Avenue studio** : Tape 1/28, Side 2, Feb. 24, 1975, Box 1.
- 92 **banning of the painting** : *Ibid.*
- 93 **the *Chicago Tribune*** : *Chicago Tribune*, Jul. 8, 1949.
- 93 **no reason not to show it** : “1950 to 1960,” Dec. 30, 1997, in “Dot-Com-Slash” XI, Box 27.
- 93 **the only Walton she wanted** : *Ibid.*
- 93 **to attend the opening** : “Fish Have Nice Form, Good ‘Spook,’ Claims Reno Artist: Richard Guy Walton Says Apparitions Are Important to Him in Painting,” Nan White, *San Francisco News*, Oct. ?, 1950.
- 94 **“and among artists”** : “Richard Guy Walton,” 1950, archives of the de Young Museum, San Francisco.
- 94 **Yours Truly, Richard Walton** : Letter to Wilber Guy Walton, Apr. 28, 1924, with comments by Walton, 1977, Box 19.
- 94 **“Walton ‘77”** : *Ibid.*

## Notes to Pages 95–102

- 95 **Florence attended the reception** : “Ex-Santa Paulan to Show Paintings in San Francisco,” *Santa Paula Chronicle*, Oct. 20, 1950.
- 95 **“He considered cancelling”** : *The Delta Queen*, p. 187, Box 23.
- 95 **[Elizabeth Weisel]** : Wilber had a second marriage to Mrs. Elizabeth Weisel of Sacramento, whose stepson took over the grocery business. Elizabeth is Mabel Finney in *The Delta Queen*.
- 96 **his Cadillac car** : *Delta Queen*, pp. 187–90, Box 23; *Hey, Jesus*, pp. 122–24, Box 23.
- 96 **“it was worth it”** : “1950 to 1960,” Dec. 30, 1997, in “Dot-Com-Slash” XI, Box 27.
- 96 **“colorful varied canvases”** : “Fish Have Nice Form, Good ‘Spook,’ Claims Reno Artist: Richard Guy Walton Says Apparitions Are Important to Him in Painting,” Nan White, *San Francisco News*, Oct. ?, 1950.
- 96 **“figure out the spirits”** : “People – Kollorz, 10-1-74” envelope, Box 11.
- 96 **“colors, space and form”** : *Pyramid*, p. 9, Box 23; see also *Pandora*, p. 10, Box 23.
- 97 **his “Pyramid book”** : Tape 1/41, Side 1, Feb. 2, 1975, Box 1.
- 97 **or “novel Pyramid”** : *Beyond Holland House*, p. 139, Box 23.
- 97 **“wonders of the world”** : Tape 1/41, Side 2, Feb. 6, 1975, Box 1.
- 97 **the 1950–51 original** : Letter to Zoray Andrus, undated, ca. 1975, “Zoray Andrus correspondence” envelope, Box 9.
- 97 **two undated tapes** : Tapes 17/204 and 17/205, both labeled “Pandora,” undated, Box 17.
- 97 **Pandora, born in 1962** : Tape 1/7, Side 1, Jan. 25, 1975, Box 1.
- 97 **she said it’s a poem** : Ibid.
- 97 **“the trees, the trees”** : Tape 17/206, labeled “Finis-Kermis,” Side II, undated, probably 1981, Box 17.
- 98 **called it “a novel”** : Tape 1/41, Side 2, Feb. 6, 1975, Box 1.
- 98 **She leaves. He dies.** : Tape 1/25, Side 1, Mar. 9, 1975, Box 1: “And he has raped her.”
- 98 **tirades on pet subjects** : *Pandora*, p. 90, Box 23; *Pyramid*, p. 128, Box 23.
- 98 **self-image as a “genius”** : *Pandora*, p. 22, Box 23.
- 98 **“Richard’s first wife”** : Vivian, conversation Aug. 5, 2018.
- 99 **desirable to find one** : Tape 1/25, Side 1, Mar. 9, 1975, Box 1.
- 99 **call the woman Jo** : Tape 1/7, Side 1, Jan. 25, 1975, Box 1.
- 99 **as their friends knew** : Tape 3/123, Side 2, Oct. 14, 1977, Box 3.
- 99 **dies from a seizure** : Tape 1/41, Side 2, Feb. 6, 1975, Box 1.
- 99 **“any phony plot”** : Tape 1/7, Side 1, Jan. 25, 1975, Box 1.
- 100 **sorry for himself** : Ibid.
- 100 **a mythical love** : Tape 1/25, Side 1, Mar. 9, 1975, Box 1.
- 100 **“in lobbies of hotels”** : *Pyramid*, Chapter V, Box 23.
- 101 **the wake of one man** : *Pyramid*, as read on Tape 1/41, Side 2, Feb. 6, 1975, Box 1.
- 101 **memories of boyhood** : Tape 1/28, Side 1, Feb. 23, 1975, Box 1.
- 101 **Walton took the hint** : Letters between Walton (13 letters) and Gordon Gipson of Caxton Printers (11 letters), from Jun. 4, 1972 to May 3, 1974, “Caxton” envelope, Box 10.
- 101 **newspaper or periodical** : Citation lost.
- 101 **“life as he had known it”** : Tape 1/25, Side 1, Mar. 9, 1975, Box 1.
- 101 **no effort to keep secret** : Vivian, conversation, May 24, 2019; Robert Debold, email Jul. 12, 2019.
- 102 **“single sale occurred”** : Robert Debold, emails Jul. 12 and 14, 2019.
- 102 **radio commercials** : *RGJ*, Aug. 1, 2002, p. 20.
- 102 **a “fun” person** : Jennifer Renee Etcheberry, phone call Jul. 25, 2019.
- 102 **“famous in the art world”** : Robert Debold, email Jul. 17, 2019.
- 102 **“come to Los Angeles”** : “Richard Guy Walton,” a one-page artist’s life, undated, location lost.
- 102 **renowned assemblages** : Catalog notes, “Las Vegas Act III: The Paintings of Richard Guy Walton,” Apr. 4 – Apr. 30, 1982, Reed Whipple Cultural Center, p. 17, Box 5.
- 102 **Marble Bluff** : “Pyramid: Part 1” and “Part 2,” *Reno This Week*, May 9 and 16, 1952, no page numbers,

Anthony Shafton, *A Nevada Life: Richard Guy Walton* (2021), Fonthill

## Notes to Pages 103–11

- Box 5.
- 103 **Skitter did not see** : “Pyramid: Part 1,” *Reno This Week*, May 9, 1952, no page numbers, Box 5.
- 104 **“my photos and captions”** : Tape 17/206, labeled “Finis-Kermis,” Side I, 1981, Box 17.
- 104 **his, Walton’s, improvements** : Vivian, email Jul. 22, 2020.
- 104 **crow-like flying mammals** : Vivian, conversation May 24, 2019.
- 104 **fourteen entries apiece** : Karen Reimer, Renaissance Society, email Jun. 5, 2019.
- 104 **adverting to the big bang** : “Elliptical Universe,” Aug. 18, 1998, in “Dot-Com-Slash” XXIII, Box 27. “The Malefactor image has bearing on Georg Riemann in essence only. It is a presence with four broken lines implying vertical & horizontal space in all direction from the central point that symbolizes the exact spot of Riemann’s ‘big bang.’ The Malefactors [originally] were symbols of people reduced to rectilinear presentations. They were active in many odd situations, largely ethereal in presumed space with little or no reference to Earth. I hadn’t thought this out.”
- 104 **doctorate to Chicago** : Tape 1/28, Side 2, Feb. 24, 1975, Box 1. *See also* “University of Chicago 1953” envelope, Box 10.
- 105 **I do not know** : Tape 1/41, Side 1, Feb. 2, 1975, Box 1.
- 105 **sportive, in some dimension** : Tape 1/28, Side 2, Feb. 24, 1975, Box 1.
- 106 **room on the page** : Loring Chapman, letter to Walton, postmarked Mar. 10, 1969, “U. C. Davis ‘69” envelope, Box 10.
- 106 **He would go on binges** : Vivian, conversation Aug. 5, 2018.
- 106 **as time went on** : Tape 1/28, Side 2, Feb. 24, 1975, Box 1.
- 107 **in which he also competed** : *REG*, Aug. 5, 1953, p. 18 and Aug. 7, 1953, p. 17.
- 107 **handcrafted quivers for them** : Robert Debold, email Jul. 11, 2019.
- 107 **competed in the tournament** : *REG*, Aug. 8, 1953, p. 8.
- 107 **this was killing Marijo** : Tape 1/19, Side 2, Mar. 7, 1975, Box 1 and Tape 3/135, Side 2, Nov. 14, 1977, Box 3.
- 107 **above Washoe Valley** : Tape 1/34, Side 1, Dec. 19, 1974, Box 1.
- 107 **now pleased to say** : Robert Debold, email Jul. 11, 2019.
- 107 **“I soon quit archery”** : “Notes” on “Conversion of graphics to sound digitally” (undated), in “Walton – Notes I,” Box 27.
- 107 **“anatomy of the rabbit”** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 107 **“never did do a thing with that”** : *Ibid.*
- 107 **remarried to John Laborde** : Mary Inda Arla obituary, *RGJ*, Nov. 29 to Dec. 2, 2015; Paul Inchauspe obituary, *RGJ*, Feb. 23, 2018.
- 108 **“in the shape of a woman”** : Tape 1/25, Side 2, Mar. 10, 1975, Box 1.
- 108 **the genital area** : Dennis Calabi, email and phone call Feb. 3, 2020.
- 108 **Lois . . . 8-7-6-5** : *Richard Guy Walton: Ground Zero*, Nevada Museum of Art, Sep. 11 – Nov. 28, 1993, Box 5.
- 108 **art classes at Reno High** : *REG*, Jan. 8, 1954, p. 3.
- 108 **continued to exhibit her art** : *REG*, Mar. 4, 1953, p. 3; *NSJ*, May 6, 1954, p. 5.
- 109 **party of Bernard Herrmann** : “Richard Guy Walton,” a one-page artist’s life, undated, location lost.
- 109 **Hollywood’s professional elite** : Tape 14/79, Side 1, Oct. 10, 1980, Box 14.
- 109 **news photo to the Journal** : *NSJ*, Apr. 10, 1955, p. 6.
- 109 **as too adult** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 110 **“And how is my son?”** : *Pandora*, pp. 58–59, Box 23.
- 110 **“her widow’s peak was stunning”** : Kendall Scott, email Jan. 21, 2020.
- 110 **dog enjoying the wind** : Vivian, conversation Aug. 5, 2018.
- 110 **not waiting for July** : *Harry*, Box 18; Tape 16/157, “Harry IV,” Aug. 23, 1992, Box 16.
- 111 **“He loved her forever”** : Kendall Scott, email May 25, 2019.
- 111 **“us who are her family”** : *Ibid.*

## Notes to Pages 111–18

- 111 **casino pit boss** : Kendall Scott, email Oct. 27, 2019.
- 111 **may also have commissioned** : Kendall Scott, conversation Oct. 22, 2019; Kendall Scott, email Oct. 27, 2019.
- 111 **“a long distance affair”** : Kendall Scott, email May 28, 2019.
- 111 **he was a growing boy** : Tape 3/135, Side 1, Nov. 14, 1977, Box 3.
- 111 **“the duration of the affair”** : Kendall Scott, email May 28, 2019.
- 111 **the woman’s husband** : “Flight into Vegas,” Box 19.
- 111 **twins he gave the Manleys** : Kendall Scott, email Jan. 25, 2020.
- 112 **“a full-on love affair”** : Kendall Scott, email May 25, 2019; Kendall Scott, conversation Oct. 22, 2019.
- 112 **“it all seemed tiresome”** : Robert Debold, emails Jul. 12, 2019 and Jan. 28, 2020.
- 112 **“retreated to Las Vegas”** : Kendall Scott, email May 25, 2019.
- 112 **from Las Vegas to Reno** : Ibid.
- 112 **Nov. 10, 1959** : Kendall Scott, attachment to email Oct. 27, 2019.
- 112 **“the new agreements”** : Kendall Scott, email May 25, 2019.
- 112 **Jim McCormick** : Kendall Scott, conversation Oct. 22, 2019.
- 112 **her biological father** : Kendall Scott, emails May 25, 2019 and Jan. 26, 2020.
- 112 **withholding the fact from her** : Vivian, conversation Jan. 27, 2019.
- 112 **foresaw having many children** : Letter to Vivian, Jun. 26, 1962 and letter to Mary V. and Vivian, undated, probably 1963, letters to and from Vivian, Box 13.
- 112 **And that was that** : Vivian, conversation Apr. 17, 2019.
- 112 **San Francisco in 1984** : Kendall Scott, emails May 25, 2019 and Jan. 26, 2020.
- 113 **“strained and convoluted”** : Vivian, phone call May 23, 2019.
- 113 **“my life’s story”** : Kendall Scott, email May 25, 2019.
- 113 **signature resembled Walton’s** : Kendall Scott, phone call May 23, 2019.
- 113 **Festina’s Pizzeria** : Robert Debold, email Jul. 16, 2019; Reno City Directories.
- 113 **who executed the murals** : *Las Vegas Review-Journal*, Aug. 19, 1956, p. 19; “Nevada – from artist’s viewpoint,” *REG*, Aug. 31, 1986.
- 113 **went the way of the pirates** : “Casino Notes,” December 31, 1997, in “Dot-Com-Slash” XI, Box 27.
- 114 **if it could be done** : Tape 1/24, Side 2, Feb. 13, 1975, Box 1.
- 115 **You have to have the shadow** : Tape 1/40, Side 1, Dec. 13, 1975, Box 1.
- 115 **broken paint suggesting space** : “Casino Notes,” December 31, 1997, in “Dot-Com-Slash” XI, Box 27.
- 115 ***The City of Trembling Leaves*** : Howard DaLee Spencer, introduction, *Robert McChesney: A Retrospective*, Oct. 21, 1994 through Feb. 5, 1995, Nevada Museum of Art.
- 115 **a trip to the lake** : Letter to Vivian, May 26, 1962, letters to and from Vivian, Box 13.
- 115 **as ornery lefties** : Vivian, conversation Aug. 5, 2018; Dennis Calabi, phone call Feb. 3, 2020.
- 115 **instruction in auto mechanics** : Tape 25/218, undated, Box 25.
- 115 **“surreal” treatment of the strip** : Phillip Earl, “Nevada – from artist’s viewpoint,” *REG*, Aug. 31, 1986.
- 116 ***The Wrong Man*** : Tape 14/79, Side 1, Oct. 10, 1980, Box 14.
- 116 **abstract figuration in prose?** : Late in life Walton justified his obsession with his own biography by drawing an equivalence between his memories and patterns as he painted them (“Art for a Twenty First Century” (1996), pp 7 & 8 [the second p. 8], in “Walton – Notes I,” Box 27).
- 117 **God love us all as one, R** : Letter to William and Anita Rowley, Jul. 1, 1982, Box 11.
- 117 **dismissive at his expense** : “Hitchcock,” Box 19.
- 117 **“a red carpet tour”** : Catalog notes, “Las Vegas Act III: The Paintings of Richard Guy Walton,” Apr. 4 – Apr. 30, 1982, Reed Whipple Cultural Center, p. 16, Box 5.
- 117 **“the face of the earth”** : Gerald H. Clarfield and William M. Wiecek (1984), *Nuclear America: Military and Civilian Nuclear Power in the United States 1940–1980*, Harper & Row, New York, p. 202, cited at [https://en.wikipedia.org/wiki/Yucca\\_Flat](https://en.wikipedia.org/wiki/Yucca_Flat).
- 118 **born in Kentucky** : *Richard Guy Walton: Ground Zero*[,] *Works on paper from the 1940s and 1950s*,

Anthony Shafton, *A Nevada Life: Richard Guy Walton* (2021), Fonthill

## Notes to Pages 118–24

- Nevada Museum of Art E. L. Wiegand Gallery, Sep. 11 – Nov. 28, 1993, Box 5. Two Walton ancestors not mentioned in the text are Stephen Smith Walton (1861–1933), paternal grandfather, and Susan Jones Walton (1862–1902), paternal grandmother (“Through the Years,” Oct. 17, 1997, in “Dot-Com-Slash” VII, Box 27).
- 118 **Bob a teacher** : Tape 1/28, Side 2, Feb. 24, 1975, Box 1.
- 118 **“lean on him heavily”** : Vivian, email Jan. 11, 2019.
- 119 **a redhead in her MG** : Michael Pierczyk, phone call Jul. 25, 2018.
- 119 **reddish auburn hair** : Kendall Scott, email Oct. 27, 2019.
- 119 **red leather interior** : Paul Etcheberry, Jr., phone call Jul. 29, 2019.
- 119 **still owned when she died** : Michael Pierczyk, phone call Jul. 25, 2018.
- 119 **Because of the separation** : Tape 1/33, Side 1, Aug. 7, 1975 and/or Jan. 5, 1983, Box 1.
- 119 **when he proposed to her** : First Judicial District Court, Nevada, County of Ormsby, Case No. 23138; Vivian, email Feb. 29, 2020.
- 119 **twice spoken about the matter** : Tape 1/25, Side 1, Mar. 9, 1975 and Side 2, Mar. 10, 1975, Box 1. *Hear also* Tape 3/123, Side 2, Oct. 14, 1977, Box 3.
- 120 **daughter of Mean Uncle Pete** : Monique Laxalt, email Mar. 9, 2018.
- 120 **“a very warm person”** : Tape 1/25, Side 2, Mar. 10, 1975, Box 1.
- 120 **That was the occasion** : *Ibid.*
- 120 **not Spanish** : <http://www.blogseitb.us/basqueidentity20/tag/paul-etccheverry>.
- 120 **“Metamorphosis”** : Tape 3/123, Side 2, Oct. 14, 1977, Box 3.
- 120 **regarded me as her son** : Tape 1/25, Side 1, Mar. 9, 1975, Box 1.
- 121 **Marijo seeing them off** : Tape 3/138, Side 1, Sep. 17, 1979, Box 3.
- 121 **“Hardly”** : *Beyond Holland House*, p. 434, Box 23.
- 121 **“a special effort”** : Letter to Vivian, May 9, 1960, letters to and from Vivian, Box 13.
- 121 **for the divorce** : Divorce decreed Aug. 15, 1961 by the First Judicial District Court, Nevada, County of Ormsby, Case No. 23138.
- 121 **“didn’t ask, what?”** : Letter to Vivian, Jun. 27, 1962, letters to and from Vivian, Box 13.
- 121 **no longer knew** : Vivian, written comment, Jul., 2020.
- 121 **Reno Little Theater** : Vivian, letter to Mary V., Oct. 6, 1965, Box 21.
- 121 **which came to pass** : Tape 2/75, Side 1, May 16, 1976, Box 2.
- 121 **“who could talk to her”** : Paul Etcheberry, Jr., email Feb. 10, 2020; Reno City Directories.
- 121 **set about developing it** : Washoe County Recorder, Book 192, pages 467 and 468.
- 121 **built for them** : Washoe County Recorder, Book 192, page 466.
- 122 **inherited from Wilber in 1963** : “1950 to 1960,” Dec. 30, 1997, in “Dot-Com-Slash” XI, Box 27.
- 122 **“I know of in California”** : Tape 2/103, Side 1, Feb. 22, 1977, Box 2.
- 122 **“that awful place”** : Letter to Vivian, Jun. 28, 1962, letters to and from Vivian, Box 13.
- 122 **bonded him to Nevada** : Tape 17/206, labeled “Finis-Kermis,” Side II, after 1983, Box 17.
- 122 **in the Bay Area** : According to Vivian (email Jul. 20, 2020), Walton “always said the Butler Building had been a hospital in Alaska.” *See also* email, Jul. 22, 2020.
- 123 **each native plant** : Tape 1/33, Side 1, Aug. 7, 1975 and Jan. 5, 1983, Box 1; Tape 2/76, Side 1, Sep. 12, 1976, Box 2.
- 123 **“I don’t want it”** : *Beyond Holland House*, p. 110, Box 23.
- 124 **I never forgot it** : Tape 1/44, Side 1, Feb. 19, 1975, Box 1.
- 124 **“Tinker Toy house”** : *Beyond Holland House*, p. 417, Box 23.
- 124 **about two acres** : Sketched floor plan, Box 19; Vivian, conversation Aug. 27, 2018.
- 124 **a good practice** : Mary V., handwritten CV, undated, Box 26; Prospectus, Box 18; *Beyond Holland House*, p. 44, Box 23.
- 124 **“pure Aryan stock”** : *Beyond Holland House*, pp. 44–50 passim, Box 23; Vivian, emails Jul. 18 and Mar. 28, 2019, conversation Apr. 17, 2019.

Anthony Shafton, *A Nevada Life: Richard Guy Walton* (2021), Fonthill

## Notes to Pages 124–29

- 124 **delighting in the latter** : *Beyond Holland House*, pp. 51–53, Box 23.
- 125 **29 E. First Street** : Mary V., handwritten CV, undated, Box 26; Prospectus, Box 18; *Beyond Holland House*, p. 44, Box 23.
- 125 **as Mary put it** : *Beyond Holland House*, pp. 45, 50, Box 23.
- 125 **she was no exception** : *Beyond Holland House*, pp. 45, 49, Box 23.
- 125 **overrun in May, 1940** : Mary V., papers, Box 26.
- 125 **“But now I can’t”** : *Beyond Holland House*, pp. 46, Box 23.
- 125 **in another connection** : *ibid.*, p. 49.
- 125 **art school in Boston** : Mary V., artist statement, Box 26.
- 125 **explains Vivian** : Vivian, email Feb. 18, 2020.
- 125 **ranch near Wadsworth** : *Beyond Holland House*, p. 50, Box 23.
- 125 **Mare Island Naval Shipyard** : Vivian, email Feb. 17, 2020.
- 125 **divorce him once he knew** : Mary V., letter to Vivian, undated, spring, 1963.
- 125 **back to California** : Vivian, email Feb. 17, 2020.
- 125 **Eugene Personett** : Mary V., letter to Vivian, undated, spring, 1963.
- 126 **“it wasn’t a fit”** : Vivian, email Feb. 15, 2020.
- 126 **even truck driving** : Mary V., papers, Box 26; Vivian, written comment, Jul., 2020.
- 126 **without Dugan knowing** : Vivian, email Feb. 20, 2020.
- 126 **of the idea and of me** : *Beyond Holland House*, p. 54, Box 23.
- 126 **to paint her portrait** : Vivian, conversation, Dec. 5, 2018.
- 126 **as a studio model** : Vivian, conversation Apr. 17, 2019.
- 126 **“soft line of the hips”** : Mary V., letter to Walton, end of Jul., 1952, Box 18.
- 126 **“the file case of memory”** : Vivian, email Jul. 22, 2020.
- 126 **available for guests** : Vivian, email Jul. 27, 2018.
- 127 **we were to be married** : Tape 1/33, Side 1, Aug. 7, 1975 and Jan. 5, 1983, Box 1; *Beyond Holland House*, p. 54, Box 23.
- 127 **“interested in her”** : Vivian, conversation Jan. 30, 2020.
- 127 **towns of Central California** : Mary V., death certificate, Box 26; “Van der Hoeven One-Man Show Opens,” Vacaville newspaper article, 1970, Box 26.
- 127 **art films and museums** : Vivian, email Mar. 28, 2019.
- 127 **“Being Truly Alive”** : Flier for workshop, Box 18.
- 127 **“What were you thinking?”** : Vivian, email Mar. 28, 2019.
- 127 **weighed and rejected** : Vivian, conversation Apr. 17, 2019.
- 127 **“asking me to marry him”** : Vivian, email Jul. 27, 2018.
- 127 **she wouldn’t give in** : Vivian, conversation, Dec. 5, 2018.
- 128 **a dirty old man** : *Beyond Holland House*, p. 135, Box 23.
- 128 **“the benefit of experience”** : Letter to Vivian, May 9, 1960, letters to and from Vivian, Box 13.
- 128 **Moonlight Lolita** : Letter to Vivian, Sep. 3, 1962, letters to and from Vivian, Box 13.
- 128 **“I love you, child”** : Letters to and from Vivian, Aug. 24 and 26, 1961, Jul. 27, 1962, letters to and from Vivian, Box 13.
- 128 **lampooning their age difference** : Letter to Vivian, Jun. 28, 1962, letters to and from Vivian, Box 13.
- 128 **“Oh, I love your daughter”** : Letter to Mary V., Jul. 28, 1962, letters to and from Vivian, Box 13.
- 128 **Boulder, Colorado** : Rosamond T. Hathaway, obituary, *Arizona Daily Star*, Jun. 10, 2007.
- 128 **a Welsh heiress** : Letters to Mary V., Aug. 21, 1961 and undated, probably 1963, in letters to and from Vivian, Box 13.
- 128 **“some hesitation”** : Letter to Mary V., Aug. 21, 1961, in letters to and from Vivian, envelope 1, Box 13. See also letter to Vivian, Aug. 31, 1961.
- 129 **right away** : Letters to Vivian, Aug. 24, 1961, May 15, Jun. 24 and Jul. 28, 1962, letters to and from Vivian, Box 13.

## Notes to Pages 129–37

- 129 **“Me too” perspective** : E.g, letter to Vivian, Jul. 31, 1962, letters to and from Vivian, Box 13.
- 129 **about to graduate** : Vivian, letter to Walton, May 23, 1963, letters to and from Vivian, Box 13.
- 129 **may have attended** : Vivian, email Feb. 10, 2020.
- 129 **leaving Walton \$7,000** : Bank book, Nevada Bank of Commerce, Reno, Box 19.
- 129 **sales trips to Hollywood** : Vivian, email Jul. 20, 2020.
- 129 **“very depressing”** : Vivian, email Feb. 10, 2020.
- 130 **all Walton’s idea** : Vivian, conversations Apr. 17 and May 6, 2019.
- 130 **“going on thirty-nine”** : Vivian, email Jul. 18, 2018.
- 130 **“Take care of Dick”** : Tape 14/79, side 1, October 10, 1980, Box 14; “Take Care of Dick,” Jan. 28, 1998, in “Dot-Com-Slash” XII, Box 27).
- 131 **“on the radio this morning”** : *Beyond Holland House*, pp. 135–36, Box 23.
- 131 **“I was horrified”** : Vivian, conversation Apr. 17, 2019.
- 131 **Vivian says no** : Vivian, conversation Jun. 28, 2019.
- 131 **“Too complicated”** : Vivian, letter to Mary V., Jul. 4, 1965, Box 21.
- 131 **“mothers-in-law I cared for”** : Tapes 25/210–25/217 (exact citation lost), undated, Box 25, reading from *Beyond Holland House*.
- 131 **“monologues could be overpowering”** : Vivian, email Mar. 28, 2019.
- 132 **“you’ll always sell something”** : *Beyond Holland House*, p. 218, Box 23.
- 132 **ready for the next layer** : Vivian, email Oct. 5, 2019.
- 132 **with grace and respect** : Letter to Vivian, Mar. 30, 1963, letters to and from Vivian, Box 13.
- 132 **“I could not bear up under”** : “Mascott & LA,” “People” envelope, Box 11.
- 132 **“my life on the Comstock”** : Ibid.
- 132 **\$2,068 and \$2,777** : Bank books, Nevada Bank of Commerce, Reno and First National Bank, Carson City, Box 19.
- 132 **other than Hollywood sales** : Handwritten list of “accounts received” in 1965, location lost.
- 132 **cocktails and the art show** : Vivian, email Jan. 27 and conversation Jan. 30, 2020.
- 132 **“able to follow”** : “Mascott & LA,” “People” envelope, Box 11.
- 133 **portrait of her and their children** : Vivian, conversation Jan. 30, 2020; “1960 Memories,” Jul. 31, 1998, in “Dot-Com-Slash” XXII, Box 27.
- 133 **“no social graces at all”** : Ibid.
- 133 **jump down their throat** : Tape 2/104, Sides 1 and 2, Feb. 26 and 28, 1977, Box 2; Tape 14/79, Side 1, Oct. 10, 1980, Box 14.
- 133 **“We would never see him again”** : “Take Care of Dick,” Jan. 28, 1998, in “Dot-Com-Slash” XII, Box 27.
- 133 **“good times together”** : Tape 2/104, Side 2, Feb. 28, 1977, Box 2.
- 133 **“barking at each other like dogs”** : Tape 2/104, Side 1, Feb. 26, 1977, Box 2.
- 134 **“he wanted to come to Nevada”** : Ibid.
- 134 **“eye to eye as artists”** : Tape 14/79, Side 1, Oct. 10, 1980, Box 14.
- 134 **“clear of political events”** : Tape 2/104, Side 1, Feb. 26, 1977, Box 2.
- 135 **my studio in Nevada** : Ibid.; Tape 14/79, Side 1, Oct. 10, 1980, Box 14.
- 135 **Bennie liked the good life** : Tape 2/104, Side 1, Feb. 26, 1977, Box 2.
- 135 **the annual sortie** : Vivian, email Oct. 5, 2019 and written comment, Jul., 2020.
- 135 **cabana by the swimming pool** : Tape 14/79, Side 1, Oct. 10, 1980, Box 14.
- 136 **display of Walton paintings** : Ibid.
- 136 **with his finger** : Ibid.
- 136 **by a good deal** : Ibid.
- 136 **saw Herrmann in 1965** : *Beyond Holland House*, p. 175, Box 23.
- 136 **“during the school months”** : Letter to Vivian, May 6, 1962, letters to and from Vivian, Box 13.
- 137 **I’d be at his elbow** : “Mascott & LA,” “People” envelope, Box 11.
- 137 **he was paid \$600** : Vivian, conversation Jan. 30, 2020; IRS Form 1096, tax year 1965, “Miscellaneous”

Anthony Shafton, *A Nevada Life: Richard Guy Walton* (2021), Fonthill

## Notes to Pages 137–42

- folder, Box 18; Tape 2/63, Side 1, Oct. 4, 1975, Box 2; “Space Age Images,” Feb. 1, 1998, in “Dot-Com-Slash” XIII, Box 27.
- 137 **“at odds with the system”** : Tape 1/41, Side 1, Feb. 2, 1975, Box 1.
- 137 **originally from Reno** : “Space Age Images,” Feb. 1, 1998, in “Dot-Com-Slash” XIII, Box 27. Laurence Mascott had once been a professor in UNR’s English Department, contemplating a doing magazine article on Nevada Basques. Those contacts led to a recommendation via the Santa Fe Hotel of Walton as photographer for a projected *Life* story “on an emerging grasshopper plague.” They met, but the story never materialized.
- 137 **thin sales that season** : Vivian, letter to Mary V., May 2, 1965, Box 21.
- 137 **“they know it will happen”** : “Mascott & LA,” “People” envelope, Box 11.
- 137 **“Greek black pottery period”** : Vivian, email Oct. 5, 2019.
- 137 **study ancient pottery in Greece** : Vivian, email Oct. 6, 2019 and letter to Mary V., Jul. 4, 1965 (2), Box 21.
- 137 **“my long career”** : Tape 25/218, undated, Box 25.
- 138 **Not easy making do from Nevada** : *Beyond Holland House*, p. 447, Box 23.
- 138 **called this “pointillism”** : Vivian, conversation May 24 and email Oct. 5, 2019.
- 138 **the architect would have preferred** : Vivian Walton, letter to Mary VanderHoeven, October 25, 1965, Box 21; “A Second Federal Mural,” Feb. 2, 1998, in “Dot-Com-Slash” XIII, Box 27.
- 138 **from a burst pipe** : Patricia Weber, General Services Administration, San Francisco, emails Mar. 24, 2020.
- 138 **always administrators** : *Beyond Holland House*, p. 537, Box 23; Tape 17/206, labeled “Finis-Kermis,” Side I, 1981, Box 17.
- 139 **“reactions to the mural project”** :  
[www.aaa.si.edu/collections/richard-guy-walton-papers-6952#overview](http://www.aaa.si.edu/collections/richard-guy-walton-papers-6952#overview).
- 139 **“not enough design unity”** : Vivian, letter to Mary V., Aug. 5, 1965, Box 21.
- 139 **until May, 1966** : Vivian, letter to Mary V., May 16, 1966, Box 21.
- 139 **cost him \$2,200** : Shipping receipt, REA Express, Feb. 23, 1966, “Insurance” envelope, Box 10.
- 139 **“the plane crashed to earth”** : “Two Renoites Die In Plane Crash,” *NSJ* Aug. 2, 1966, p. 12.
- 140 **Oh, it was an impact** : Tape 2/115, Side 2, Jul. 12, 1977, Box 2.
- 140 **today certified for aerobatics** : Paul Etcheberry, Jr., phone call Jul. 26, 2019.
- 140 **“in that family”** : Tape 2/115, Side 2, Jul. 12, 1977, Box 2.
- 141 **Another near miss** : Tape 17/206, labeled “Finis-Kermis,” Side I, 1981, Box 17; Vivian, letter to Mary V., Apr. 26, 1967, Box 21.
- 141 **“close down for the season”** : Vivian, letter to Mary V., Feb. 4, 1967, Box 21.
- 141 **“the leader in that”** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 141 **rather well, technically** : Ibid.
- 141 **(stamp-on) technique** : Spencer (1993), Box 5.
- 141 **France, Italy and England** : Seminar Outline/Slides, 3-ring binder, Box 11.
- 142 **business cards, etc.** : Vivian, letters to Mary V., Feb. 4, Mar. 6, May 26 and Aug. 9, 1967, Box 21; emails Mar. 21 and 23, 2020.
- 142 **his “assistant”** : Vivian Diane Walton business card, Box 25.
- 142 **gravel for the driveway** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 142 **inheritance from Wilber** : Vivian, letter to Mary V., May 5, 1967, Box 21; email Mar. 25, 2020.
- 142 **university quarter of Reno** : Father Chuck Durante, email Mar. 23, 2020.
- 142 **I didn’t get anyone** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 142 **a single written inquiry** : Vivian, email Mar. 23, 2020.
- 142 **net income zero** : Letter to the IRS, Ogden, UT, Jul. 13, 1967, Box 18.
- 142 **“\$300 in the bank”** : Vivian, conversation Dec. 5, 2018; emails Mar. 22, 2019 and Jan. 20, 2020.
- 142 **the next forty-five years** : Vivian, email Mar. 22, 2019.

## Notes to Pages 143–48

- 143 **at the Ponderosa** : Vivian, emails Mar. 22, 2019 and Jul. 22, 2020; Mapes pay stubs, “Miscellaneous” folder, Box 18.
- 143 **industrial commission in Nov.** : Vivian, letters to Mary V., Feb. 27, Aug. 9, Sep. 24 and Oct. 30, 1968, Box 21.
- 143 **lifted his spirit** : Vivian, letter to Mary V., Dec. 7, 1968, Box 21.
- 143 **“whatever job I could get”** : Vivian, email Jul. 20, 2020.
- 143 **for one hundred dollars** : Vivian, letter to Mary V., Aug. 9, 1968, Box 21.
- 143 **pediatric dentistry** : Ibid.
- 143 **So that sits there** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 144 **And they sit in the vault** : Ibid.
- 144 **“book for a lively market”** : Letter to Zoray Andrus, undated, ca. 1975, “Zoray Andrus correspondence,” Box 9.
- 144 **147 double-spaced pages** : Letter to person unknown, undated, Box 11.
- 144 **her only exhibition** : Vivian, email Mar. 23, 2020.
- 144 **Washoe County Public Library** : *REG*, Feb. 17, 1968, p. 11.
- 144 **how original you think you are** : Tape 1/29, Side 2, Feb. 28, 1975, Box 1.
- 145 **Isou’s Letterist manifesto** : Tape 1/27-1, Side 1, Feb. 10, 1975, Box 1; Tape 1/19, Side 1, Mar. 6, 1975, Box 1; Tape 2/63, Side 1, Oct. 4, 1975, Box 2; Tape 1/24, Side 2, Feb. 13, 1975, Box 1.
- 145 **Nothing exists of itself** : Tape 1/40, Side 1, Dec. 13, 1975, Box 1.
- 145 **as far as universities go** : Tape 1/29, Side 2, Feb. 28, 1975, Box 1.
- 145 **Walton Boy Loring Chapman** : Tape 1/28, Side 2, Feb. 24, 1975, Box 1.
- 145 **the Letterist drive** : Ibid.; Tape 1/29, Side 2, Feb. 28, 1975, Box 1.
- 145 **younger people coming on** : Tape 1/53, Side 1, Jun. 29, 1975, Box 1.
- 146 **this painting quest** : Tape 1/28, Side 2, Feb. 24, 1975, Box 1.
- 146 **“weren’t allowed to be shown”** : “The Late American ‘60s,” Feb. 5, 1998, in “Dot-Com-Slash” XIII, Box 27.
- 146 **which he termed Letterist** : “Time & Paint,” Jul. 21, 1998, in “Dot-Com-Slash” XXI, Box 27.
- 146 **“overpainted with *see-through letterism*”** : “Taboo!,” Feb. 20, 1998, in “Dot-Com-Slash” XIII, Box 27.
- 146 **now that he’s older** : Tape 1/38, Side 1, undated, Box 1.
- 146 **“disappeared without a word”** : “Letterism,” undated, Box 19; *Harry*, p. 98, Box 23.
- 147 **“I needed direction, so badly”** : Tape 1/29, Side 1, Feb. 27, 1975, Box 1.
- 147 **Sonoma State Hospital** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 147 **closer to Kenwood** : Vivian, conversation Jun. 28, 2019; emails Mar. 22, 2019 and Mar. 17, 22 and 28, 2020.
- 147 **they had to go home** : Vivian, email Mar. 24, 2020.
- 147 **she wasn’t fired** : Vivian, letter to Mary V., Mar. 27, 1971, Box 21; Vivian, written comments and email Jul. 20, 2020.
- 147 **retiring in 2013** : Vivian, email Mar. 22, 2019.
- 147 **owed for the Sonoma project** : Statements, “Miscellaneous documents and papers” folder, Box 25.
- 147 **failed to get a grant renewed** : “Control 4,” blue folder, Box 22; Vivian, conversation Jun. 28, 2019 and letter to Mary V., May 29, 1972, Box 21.
- 147 **didn’t materialize** : Tape 1/29, Side 1, Feb. 27, 1975, Box 1.
- 148 **with gusto on tape** : “Nexus,” on Tape 17/180, undated, Box 17.
- 148 **Ellery Queen material** : Vivian, letter to Mary V., May 3, 1972, Box 21; “The Killers of Kwan Tro,” Box 22.
- 148 **“Calendar Date”** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 148 **conceived for newspaper** : Vivian, conversation Mar. 13, 2019.
- 148 **Government Printing Office** : Tapes 17/184, -185 and -186, “Calendar Date I,” “Calendar Date II” and “Calendar Date III,” respectively, Box 17. *See also* “Calendar Date” (undated), brown cover, Box 23;

Anthony Shafton, *A Nevada Life: Richard Guy Walton* (2021), Fonthill

## Notes to Pages 149–56

- “Calendar Date” file folder, Box 22; and “365 Days” (“Calendar Date”), undated, Box 28.
- 149 **taped in my own voice** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 149 **Walton’s bad luck** : Vivian, conversation Dec. 15, 2018.
- 149 **“appreciated his answer to me”** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 149 **“Monitor” for NBC** : Tapes 17/181 labeled “Monitor Sampler TR. I” and 17/182 labeled “Monitor Sampler Music & Voice,” Box 17. *Hear also* Tapes 25/229–25/234, Box 25.
- 149 **“Chapman money time ran out”** : Vivian, letter to Mary V., May 29, 1972, Box 21.
- 149 **as a film extra** : Handwritten note, “Miscellaneous” folder, Box 18.
- 149 **wrong with their relationship** : Tape 1/27-2, Side 1, undated, ca. mid-Feb., 1975, Box 1.
- 150 **“in the film’s climax”** :  
<https://birthmoviesdeath.com/2018/07/03/fredric-hobbs-and-the-cult-afterlife-of-godmonster-of-indian-flats>
- 150 **“surveillance state”** : <http://houseofselfindulgence.blogspot.com/2013/11/godmonster-of-indian-flats-fredric.html>
- 150 **observe camera techniques** : Vivian, letter to Mary V., Aug. 13, 1972, Box 21.
- 150 **heard tell of him now and then** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 151 **Andria Daley** : Andria Daley, text message May 7, 2019.
- 151 **Lucius Beebe left town** : *Gold Hill News*, May 26, 1977.
- 151 **federal grant in photography** : Vivian, letter to Mary V., Mar. 27, 1971, Box 21.
- 151 **get the book into print** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 151 **the finished product** : Letters between Walton (13 letters) and Gordon Gipson of Caxton Printers (11 letters), from Jun. 4, 1972 to May 3, 1974, “Caxton” envelope, Box 10.
- 152 **“Consolidated Virginia Works”** : Tape 1/50, Side 2, May 29, 1975, Box 1.
- 152 **hoping for one in ten** : Tape 3/33-F, Side 1, Feb. 17, 1980, Box 3.
- 152 **Elsewhere he said 2,000** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 152 **“resident of Virginia City”** : Tape 3/33-D, Side 1, Feb. 14, 1980, Box 3.
- 152 **several months getting started** : Vivian, letter to Mary V., Mar. 15, 1973, Box 21.
- 152 **“retouched edited photos”** : Vivian, email Jul. 17, 2018.
- 152 **national bicentennial** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 152 ***The Bonanza Queen*** : “Virginia City First Draft,” Box 22.
- 152 ***Portrait of the Comstock*** : “Virginia City” envelope, Box 11.
- 152 **exceptionally well observed** : Tape 3/23-C, Side 1, Feb. 14, 1980, Box 3.
- 153 **launched the last skyrocket** : Tape 3/33-D, Feb. 14, 1980 and Tape 33-F, Side 2, Feb. 17, 1980, Box 3.
- 153 **when he suicided** : LeRoy Wagner obituary, *NSJ*, Apr. 26, 1973, p. 40.
- 153 **“humdrum mediocrity”** : Spencer (1993), Box 5.
- 154 **throw the town wide open** : Tape 3/23-C, Side 2, Feb. 14, 1980, Box 3.
- 155 **And then we left. [Laughs]** : Tape 3/123, Side 2, Oct. 14, 1977, Box 3.
- 155 **“decision about it very soon”** : Letter to Florence and David Mayberry, Apr. 23, 1974, Box 7.
- 155 **try large publishers** : Letters between Walton (13 letters) and Gordon Gipson of Caxton Printers (11 letters), from Jun. 4, 1972 to May 3, 1974, “Caxton” envelope, Box 10.
- 155 **“put that book into print”** : Tape 2/63, Side 1, October 4, 1975, Box 2. And a California press returned the boxes unopened with a letter saying they only published their own photographs (“Saloon,” Apr. 29, 1998, in “Dot-Com-Slash” XVII, Box 27).
- 155 **“the paper contacted me”** : Letter to Florence and David Mayberry, Jun. 8, 1974, Box 7.
- 155 **University of Nevada Press** : Letter to Florence and David Mayberry, Nov. 8, 1974, Box 7.
- 155 **to smooth the way** : Tape 1/42, Side 1, Feb. 16, 1975, Box 1.
- 155 **writing one of his books** : Monique Laxalt, conversation Jul. 5, 2020.
- 156 **a pleasant chap** : Tape 1/50, Side 1, May 26, 1975, Box 1.
- 156 **Virginia City books of their own** : Vivian, email Jul. 17, 2018.

Anthony Shafton, *A Nevada Life: Richard Guy Walton* (2021), Fonthill

## Notes to Pages 157–60

- 157 **“organizations down there”** : Tape 1/50, Side 2, May 29, 1975, Box 1.
- 157 **for ten dollars** : “Attached Explanation,” file folder “Harry,” Box 18.
- 157 **seventy-five dollar fee out of them** : “Country Beautiful” envelope, Box 10; Country Beautiful Corp. statement, “Miscellaneous” folder, Box 18; Tape 1/7, Side 1, Jan. 24, 1975, Box 1.
- 157 **nineteen books** : After *A Nevada Life: Richard Guy Walton* had been paged for the printer, Vivian turned up yet another Walton book manuscript in a closet. *Dot-Com-Slash*, dated 1997 and 1998, is yet another autobiography. The manuscript consists handwritten text and outline on sheets of 8.5 x 11 paper in twenty-eight manila envelopes. These and a few other new materials have been added to the Walton collection at the Nevada Historical Society, Box 27.
- 157 **“on the wall behind me”** : Letters to Florence and David Mayberry, Jun. 8, Apr. 23 and Nov. 8, 1974, Box 7.
- 157 **courtship letters to Vivian** : Ibid.
- 157 **for posterity than love letters** : Vivian, phone call Apr. 11, 2020.
- 157 **she didn’t write back enough** : E.g., letters to Vivian, Oct. 6 and 7, 1962, Box 13.
- 157 **a one-year record** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 157 **the title abandoned** : Walton, letter to Craig Reardon, read by Walton on Tape 2/105, Side 1, Mar. 1, 1977, Box 2.
- 157 **now lost, in 1977** : Letter to Florence Mayberry, Dec. 13, 1977, “Florence Mayberry” envelope, Box 7.
- 157 **“collection of life”** : Letter to Zoray Andrus, undated, “Zoray Andrus correspondence” envelope, Box 9.
- 157 **still rewriting *Pyramid*** : Letter to Zoray Andrus, undated, “Zoray Andrus correspondence” envelope, Box 9.
- 158 **“Pineapple Baked beans”** : *REG*, Aug. 8, 1974.
- 158 **main dish category** : 1974 National Pineapple Cooking Classic materials, Box 13.
- 158 **he threw it together** : Vivian, conversations Sep. 20, 2019 and Apr. 11, 2020.
- 158 **“ties with Nevada Basques”** : “Richard Guy Walton,” a one-page artist’s life, undated, location lost.
- 158 **in the Santa Fe** : Vivian, email Jul. 18, 2018.
- 158 **“next to the mother”** : “The Perils of Pierre,” p. 19, Box 22.
- 158 **sketches throughout** : Vivian, email Feb. 5 and conversation Feb. 16, 2019; Walton, “The Cook’s Book,” Box 18.
- 158 **after she went to work** : Tape 2/105, Side 1, Mar. 1, 1977, Box 2; Vivian, letter to Mary V., Oct. 4, 1971, Box 21 and written comment, Jul., 2020.
- 158 **Shrimp Rice Mardi Gras** : Tape 2/114, Side 1, Jul. 1, 1977, Box 2.
- 158 **“a photo book”** : Letter to Florence and David Mayberry, Nov. 8, 1974, Box 7.
- 158 **“Twain’s Hawaiian writings”** : Letter to Charles E. Tuttle Co. Publishers, 1974, “Walton [assorted documents]” envelope, Box 11.
- 158 **“a federal grant”** : Letter to Florence and David Mayberry, Nov. 8, 1974, Box 7.
- 158 **full price, \$3,000** : Letter to Robert McChesney and Mary Fuller, Aug. 15, 1975, McChesney envelope, Box 7; Note, “Explanation Travel,” “Miscellaneous” folder, Box 18.
- 158 **although Vivian did** : Vivian, written comment, Jul., 2020.
- 158 **“a symbolic abstraction”** : “Riding Rock,” February 28, 1998, in “Dot-Com-Slash” XIII, Box 27.
- 158 **with Vivian’s mother** : Tape 2/67, Side 1, Mar. 6, 1976, Box 2; Tape 2/69, Mar. 31, 1976, Box 2.
- 159 **their gallery space** : Tape 2/75, Side 1, May 16, 1976, Box 2.
- 159 **interest in my photographs** : Tape 2/82, Side 1, Jul. 7, 1976, Box 2.
- 160 **Vivian was working** : Vivian, written comment, Jul. 2020.
- 160 **Hawaii again in 1981** : Tape 2/82, Side 1, Jul. 7, 1976, Box 2; catalog notes, “Las Vegas Act III: The Paintings of Richard Guy Walton,” Apr. 4–30, 1982, Reed Whipple Cultural Center, p. 8, Box 5; Tape 2/104, Side 2, Feb. 28, 1977, Box 2; Tapes 3/130–3/135, Nov. 4–14, 1977, Box 3; “Itinerary, trip to Virgin Islands, 1978” and “Itinerary, trip to Virgin Islands, 1981,” Box 19; Vivian, conversation Apr. 11, 2020 and email Apr. 22, 2020 and written notes, Jul., 2020.

## Notes to Pages 160–66

- 160 **shouts from this lagoon** : *Beyond Holland House*, p. 366, Box 23.
- 160 **ruptured eardrum** : “Along the Reef,” Oct. 11, 1997, in “Dot-Com-Slash” VI, Box 27. “On my swims off riding rock I wore a diving vest & goggles but could not go beneath the water because of a ruptured ear drum. My doctor & I had devised a way that I could look down into the sea depths without troubling my right ear. This was done with Vaseline saturated cotton used as a plug with a swimming cap drawn tight. No problem, I could study the ocean depths very well.”
- 160 **entering the water** : *Pyramid*, p. 22, Box 23.
- 160 **back to the catamaran** : Vivian, phone call Apr. 11, 2020.
- 160 **“through long years”** : Tape 1/40, Side 1, Dec. 13, 1975, Box 1.
- 161 **my life’s obsession** : Walton, letter to Florence Mayberry, Apr. 12, 1982, Box 18.
- 161 **“gold we all had missed”** : “Harry II,” Tape 16/155, 1992, Box 16.
- 161 **“if Leonardo could join with us”** : “Tick-Tock,” October 3, 1997, in “Dot-Com-Slash” V, Box 27.
- 161 **“the shape of things”** : Tape 1/24, Side 2, Feb. 13, 1975, Box 1.
- 161 **dry brushed over later** : Letter to Vivian, Oct. 14, 1962, letters to and from Vivian, Box 13.
- 161 **“rather than recede”** : “Richard Guy Walton,” 1950, archives of the de Young Museum, San Francisco.
- 162 **“as far as he knew”** : Tape 1/40, Side 1, Dec. 13, 1975, Box 1.
- 162 **perspective dimensions at all** : Ibid.
- 162 **and on numerous tapes** : Long story: “Hurricane Alley,” Box 19; scholarly article: “Elliptical Perspective and the Z-Axis,” referred to in letter to Roger Malina, Feb. 15, 1983; expositions: “Elliptical Perspective,” Box 5, “Elliptical Perspective, and Painting the Z-Axis,” “Manuscripts,” Box 27, and “Elements of Vision and the Z-Axis,” in “Walton – Notes V,” 6iff, Box 27; exhibition catalog: catalog notes, “Las Vegas Act III: The Paintings of Richard Guy Walton,” Apr. 4–30, 1982, Reed Whipple Cultural Center, Box 5; press interview: *Las Vegas Sun*, Apr. 11, 1982, p. 9D, Box 20; interview for television: “The Egg and You,” TV interview, 1982, Box 20.
- 165 **the celestial condition** : “Elliptical Perspective” (1982), Box 5; “The Egg and You,” TV Interview, 1982, Box 20.
- 165 **non-Euclidean geometry** : Tape 14/83, Sep. 3 and unnumbered Tape following Tape 3/33-G, Oct. 3, 1980, Box 3.
- 165 **the genius’s native language** : “Einstein’s Book ‘Relativity,’” undated, ca. 1980, in “Walton – Notes I,” 10, Box 27.
- 165 **“a slob at math”** : Letter to Gary Arentz, 1976, “Gary Arentz” envelope, Box 10.
- 165 **“subjects far past my capacity”** : “500 Years Later” (ca. 1980), p. 7, in “Walton – Notes V,” 60, Box 27.
- 166 **“shell called three dimensions”** : “The Hermit Crab,” undated, in “Walton – Notes IV,” 53, Box 27.
- 166 **“limit to the third dimension”** : “Tick-Tock,” Oct. 3, 1997, in “Dot-Com-Slash” V, Box 27.
- 166 **“past the area of 3-D”** : “John Ringling’s Dream,” Feb. 28, 1998, in “Dot-Com-Slash” XIV, Box 27.
- 166 **100 feet and 475 yards** : 100 feet: “Tick-Tock,” Oct. 3, 1997, in “Dot-Com-Slash” V, Box 27; 475 yards: “The Bound of 3-D,” undated, in “Walton – Notes II,” 26, Box 27.
- 166 **“useful in self-protection”** : “The Structure of Time in Sight,” May 25, 1998, in “Dot-Com-Slash” XVIII, Box 27.
- 166 **“about twenty years ago”** : “Friday 13th,” March 13, 1998, in “Dot-Com-Slash” XV, Box 27.
- 166 **“these asphalt canyons?”** : “1960 to 1970” [“A House” after p. 1], Jan. 14 1998, in “Dot-Com-Slash” XII, Box 27.
- 166 **“the spaces between forms”** : Walton on Cezanne and open space: “As near as anyone, Cezanne described open space between subjective forms which he reduced to ‘planes’. . . . Cezanne saw open space in his paintings” (“Space as Form,” Sep. 17, 1997, in “Dot-Com-Slash” III, Box 27).
- 166 **left the body out of it** : In one place he touched on the subject of the body and perception with respect to infancy, without, I believe, seeing the implications for mature perception: “As newborn babies, when time was required in learning to see, we used the sense of touch – movement – the entire sensual structure to make the pattern of first vision” (“The Hermit Crab,” undated, in “Walton

## Notes to Pages 167–72

- Notes IV,” 53, Box 27).
- 167 **Quarterly in 1990** : Hulse (1990).
- 167 **“when you look at it right”** : Tape 25/218, Box 25.
- 167 **my perspective findings** : Tape 1/60, Side 1, Aug. 30, 1975, Box 1.
- 168 **“in Virginia City”** : “Hurricane Alley,” pp. 18 and 19, Box 19.
- 168 **“for sending it to me”** : Jean Berghmans, letter to Walton Dec. 16, 1976, Box 10.
- 168 **Comstock banker William Sharon** : “The Way It Was” (ca. 1994), p. 22b, in “Walton – Notes I,” Box 27.
- 168 **“too erudite for my age”** : William Rowley, M.D., letter to Walton, 1982, Box 11.
- 168 **what this is all about** : Tape 1/40, Side 1, Dec. 13, 1975, Box 1.
- 168 **and the Artist** : Tape 14/76, Feb. 10, 1980, Box 14; Tape 3/33-G, Side 1, Feb. 17, 1980, Box 3; Tape 14/50, Feb. 20, 1980, Box 14; Tape 14/78, Mar. 29, 1980, Box 14.
- 168 **Parts of a typescript survive** : in addition to a 9-page typescript outline, there survive two copies of a typescript consisting of chapters 10 and 15 run together as a single 28-page draft, plus a draft of Chapter 15 (pp. 1–9, 14–27 and 29, plus an “illustrated insert”) (“Manuscripts,” Box 27).
- 168 **art, technology and science** : <https://www.leonardo.info/history>.
- 169 **for an exhibit!** : Tape 3/139, Side 1, Sep. 18, 1979, Box 3.
- 169 **someplace screwy** : Tape 3/139, Side 2, Sep. 20, 1979, Box 3.
- 169 **May 18, 1982** : Letter to J. T. Fraser, International Society for the Study of Time, Apr. 7, 1982, location lost.
- 170 **manuscripts and diagrams** : Letter to Roger Malina, Feb. 15, 1983.
- 170 **The Comstock** : Letter to Florence and David Mayberry, Apr. 23, 1974, Box 7.
- 170 **The Walton Reader** : Tape 17/196 labeled “Walton Reader,” undated, Box 17.
- 170 **The Compleat Reader** : *The Compleat Reader*, Box 19.
- 170 **Kermis** : Tape 25/223, undated, Box 25.
- 170 **37 Poems** : *37 Poems* (copyright 1990), Box 27.
- 170 **“20<sup>th</sup> century in a nutshell”** : Walton (2000), p. 70. But see below.
- 170 **things that aren’t painting** : Tape 1/19, Side 1, Mar. 6, 1975, Box 1.
- 170 **he estimated** : Letter to Vivian, Nov. 19, 1962, letters to and from Vivian, Box 13.
- 171 **“things in various media”** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 171 **“I bore myself easily”** : Letter to Trina and Laurie [Laurence] Mascott, Oct. 1, 1988, Box 18.
- 171 **his range of styles confused** : *Pyramid*, p. 142, Box 23.
- 171 **“He really knew his art”** : Kirk A. Rudy, phone call Apr. 30, 2020.
- 171 **to review them** : Vivian, conversation Jan. 30, 2020; email Feb. 1, 2020.
- 171 **McChesney, and was right** : Kirk A. Rudy, phone call Apr. 30, 2020.
- 171 **this one anonymously** : Vivian, email Jul. 22, 2020.
- 171 **“of abstract art in Nevada”** : Spencer (1993), Box 5; Sandra Macias, “Grand Old Man,” *RGJ*, Apr. 4, 1993, p. 7C.
- 171 **“Richard Esparza”** : Howard DaLee Spencer, email May 2, 2020.
- 172 **Mining the Treasures** : Vivian, email May 5, 2020.
- 172 **demented and bedridden** : Vivian, email Jul. 20, 2020.
- 172 **the country’s best painters** : Letter to Vivian, May 26, 1962, letters to and from Vivian, Box 13.
- 172 **a regional reputation** : Vivian, conversation Aug. 27, 2018.
- 172 **“do whatever I think of”** : Letter to Vivian, Oct. 9, 1962 (2), letters to and from Vivian, Box 13.
- 172 **“who ever practiced the craft”** : Letter to Vivian, Nov. 16, 1962 (1), letters to and from Vivian, Box 13.
- 172 **knowledge of anatomy** : Letter to Vivian, May 15, 1962, letters to and from Vivian, Box 13.
- 172 **“the world about me”** : Letter to Florence and David Mayberry, Nov. 8, 1974, Box 7.
- 172 **“But I listen, too”** : Letter to Craig Reardon, read on Tape 2/105, Side 1, Mar. 1, 1977, Box 2.
- 172 **because of Walton** : Vivian, conversation Apr. 17, 2019.

Anthony Shafton, *A Nevada Life: Richard Guy Walton* (2021), Fonthill

## Notes to Pages 172–79

- 172 **“confidence and direction”** : Walter Van Tilburg Clark, transcript of letter to his wife Barbara, May 22, 1952, Jackson Benson Papers, 2004-14, Special Collections, University Libraries, University of Nevada, Reno.
- 173 **“and the mother gone”** : *Pyramid*, p. 22, Box 23.
- 173 **“lost little boys”** : Letter to Vivian, Aug. 30, 1962, letters to and from Vivian, Box 13.
- 173 **“The rains will come later”** : Tape 3/82-E, Side 1, undated, ca. early Mar., 1980, Box 3, reading a note from Nov. 21, 1979.
- 173 **when introduced by Herrmann** : Letter to Zoray Andrus, May 14, 1979, “Zoray Andrus Correspondence” envelope, Box 9; “Vomitorium,” Aug. 6, 1998, in “Dot-Com-Slash” XXIII, Box 27.
- 173 **a show for Walton there** : Robert Debold, letters to Walton, Oct. 25, 1982 and May 24, 1983, “Debold” envelope, Box 9.
- 174 **“willful and bad company”** : *Beyond Holland House*, pp. 81, 360, Box 23.
- 174 **his “life story”** : Letter to Caples, Apr. 20, 1978, Box 5; letter to Florence Mayberry, Dec. 13, 1977, “Florence Mayberry” envelope, Box 7.
- 174 **“very productive years”** : Tape 1/33, Side 1, Aug. 7, 1975 and Jan. 5, 1983, Box 1.
- 174 **“more time than I have”** : Tape 1/25, Side 1, Mar. 9, 1975, Box 1.
- 174 ***Beyond Holland House*** : Tapes 30/174–30/187, undated, Box 30.
- 174 **“I’m writing my memoirs”** : Tape 17/206, labeled “Finis-Kermis,” Side II, undated, probably 1981, Box 17.
- 174 **4,000 pages** : Letter to Florence Mayberry, Aug. 29, 1981, Box 18.
- 174 **selected 1,200 pages** : Citation lost, probably a letter to Robert McChesney, ca. 1984.
- 174 **“a ten year project”** : Letters to Larry Strauch, Oct. 28, 1985, location lost, to Florence Mayberry, Mar. 26, 1986, Box 18, and to Stanton Delaplane [of the *San Francisco Chronicle*], Jun. 20, 1986, location lost.
- 174 **“a sissy by comparison”** : Walton, letter to Florence and David Mayberry, May 29, 1988, Box 18.
- 175 **“I’m not shy about that”** : Letter to Frank McCulloch, Oct. 28, 1988, Box 18.
- 175 **“The reasons are complex”** : Frank McCulloch, letter to Walton, Nov. 8, 1988, Box 18.
- 175 **taped in 1992 was Harry** : *Harry*, Tapes 16/154–16/158, 1992, Box 16.
- 176 **“I came in on a train”** : Tape 17/196 labeled “Walton Reader,” undated, Box 17; *Pyramid*, p. 16, Box 23.
- 176 **“last edited 12–15–88”** : “The Walton Reader I,” Box 22.
- 176 **“Hurricane Alley”** : “Hurricane Alley,” Box 19 and Box 28.
- 176 **“compiler of Harry’s output”** : *Harry*, Box 18; Tape 16/156, “Harry III,” 1992, Box 16.
- 177 **trapped like this?** : Tape 16/155, “Harry II,” 1992, Box 16.
- 177 **in six iterations** : “The Whitely Report” (two versions), Box 19; “The Whitely Report,” Tape 25/226, undated, Box 25; *Harry*, Box 19; Tape 16/156, “Harry III,” 1992, Box 16; *Harry*, Box 23.
- 177 **Project Brain Bank** : Ibid.
- 178 **“disappeared without a word”** : “Letterism,” undated, Box 19; *Harry*, p. 98.
- 178 **“finally threw that away”** : Tape 3/136, Side 1, Nov. 24, 1977 or, probably, Sep. 20, 1979, Box 3.
- 178 **“and paintings were intended”** : James Hulse, email Aug. 17, 2019.
- 178 **about five feet ten** : Vivian, conversation Dec. 5, 2018.
- 178 **“Monty Woolley”** : Tape 17/198 labeled “Play Darling I Love You,” undated, Box 17.
- 178 **“the same organ”** : Letter to Wanda, May 17, 1991, in “The Waltons,” 3-ring notebook containing genealogy, Box 13.
- 178 **“no one in Reno had one”** : Tape 3/135, Side 1, Nov. 14, 1977, Box 3.
- 179 **“rode a tiny horse”** : Tape 2/63, Side 1, Oct. 4, 1975, Box 2.
- 179 **“art form of its own”** : Tape 17/180, undated, labeled “The Many Times Tree,” Box 17; “The Many-Times Tree,” Box 19.
- 179 **queried Robert Debold** : Robert Debold, email Jul. 14, 2019.
- 179 **“Triple-A” (AAA) garage** : Tape 1/54, Side 1, June 20, 1975, Box 1; “The Way It Was” (ca. 1994), p. 3b, in

Anthony Shafton, *A Nevada Life: Richard Guy Walton* (2021), Fonthill

## Notes to Pages 179–84

- “Walton – Notes I,” Box 27.
- 179 **“cresting in the 1930s”** : “50 Years Later,” script prepared for Antony Chapman’s film on WPA art in the West under a grant from the National Endowment for the Humanities, with Walton as the leading interview subject, “Antoni Chapman” envelope, Box 10.
- 179 **antisocial Biscaya** : Tape 1/18, Side 1, undated, ca. Mar. 6, 1975, Box 1.
- 179 **“better than I could”** : Tape 1/25, Side 1, Mar. 9, 1975, Box 1.
- 179 **never to resume** : Letter to Vivian, Sep. 7, 1962 (1), letters to and from Vivian, Box 13; Vivian, phone call Apr. 11, 2020.
- 179 **de Young in 1950** : “Fish Have Nice Form, Good ‘Spook,’ Claims Reno Artist: Richard Guy Walton Says Apparitions Are Important to Him in Painting,” Nan White, *San Francisco News*, Oct. ?, 1950.
- 179 **didn’t articulate it** : Letter to Vivian, Sep. 28, 1962, letters to and from Vivian, Box 13.
- 179 **effects I was citing** : Kendall Scott, conversation Oct. 22, 2019.
- 180 **gold we all had missed** : Tape 16/155, “Harry II,” 1992, Box 16.
- 180 **the rumble of depth** : Letter to Vivian, Oct. 30, 1962 (2), letters to and from Vivian, Box 13.
- 180 **“Neo-Impressionist”** : “Art for a Twenty First Century” (1996), pp. 8 [first (there are 2 pages 8)] & 7 [which follows the first p. 8], in “Walton – Notes I,” Box 27. And: “I inherited space & form fragmentation in a system of broken paint using atmosphere (Monet), space & light (Cezanne), and infinite points of painted light (Seurat)” (“Seurat,” Oct. 13, 1997, in “Dot-Com-Slash” VI, Box 27).
- 180 **“appeared on TV”** : “Beyond 1990,” Mar. 14, 1998, in “Dot-Com-Slash” VI, Box 27.
- 180 **“already deteriorating”** : Vivian, conversation Jan. 27, 2019.
- 181 **I can’t shake it** : Tape 1/34, Side 1, Dec. 19, 1974, Box 1.
- 181 **from both institutions** : Letters to Harry Rand, National Museum of American Art, Jun. 4, 1991 and Ms. Lowery Sims, National Portrait Gallery, Jul. 25, 1991, “Art” envelope, Box 11.
- 181 **“twentieth century in a nutshell”** : “Richard Guy Walton,” p. 70, in *Mining the Treasures: Contemporary Comstock Artists* (2000), Mary Beth Hepp-Elam, editor. Fourth Ward School Foundation.
- 181 **“the undersea of outer space”** : “John Ringling’s Dream,” Feb. 28, 1998, in “Dot-Com-Slash” XIV, Box 27.
- 181 **no basis in experience** : “A Second Federal Mural,” Feb. 2, 1998, in “Dot-Com-Slash” XIII, Box 27.
- 181 **“not how human beings see”** : “Leonardo’s Line,” Oct. 20, 1997, in “Dot-Com-Slash” VII, Box 27.
- 181 **“direction known as the Z-Axis”** : “The Grand Arena,” undated, ca. 1980, in “Walton – Notes I,” 7, Box 27.
- 182 **“ongoing value clearly eternal”** : “The Dead End Versus Nature,” May 17, 1998, in “Dot-Com-Slash” XVIII, Box 27.
- 182 **“I think not”** : “Introspection,” Nov. 8, 1997, in “Dot-Com-Slash” IX, Box 27.
- 182 **“Good luck!”** : “Space Painting & Microbiology,” May 1, 1998, in “Dot-Com-Slash” XVII, Box 27; “An Emergency Message,” May 3, 1997, in “Dot-Com-Slash” XVII, Box 27.
- 182 **“the current thought when painted”** : “Red Star,” Nov. 22, 1997, in “Dot-Com-Slash” IX, Box 27.
- 182 **“[Black space will remain]”** : “Red Star Ablaze,” Apr. 19, 1998, in “Dot-Com-Slash” XVI, Box 27.
- 182 **“‘earth’ ending at 2012”** : “Red Star!,” Feb. 29, 1999, in “Dot-Com-Slash” XXVIII, Box 27.
- 182 **“struck in five seconds”** : “Five Seconds to Zero,” June 27, 1999, 1997, in “Dot-Com-Slash” XXVIII, Box 27.
- 182 **“before ever reaching a ‘point’”** : “Mistakes,” Apr. 24, 1998, in “Dot-Com-Slash” XVII, Box 27.
- 182 **“an infinite point; One”** : “The Onion,” in “Walton – Notes III,” 32, Box 27.
- 183 **Total I** : “Equation,” in “Walton – Notes III,” 36, Box 27.
- 183 **“like a little Pekinese”** : Andria Daley, conversation May 6, 2019, citing Joe Page.
- 183 **“I regarded as jealousy”** : Robert Debold, email Jul. 14, 2019.
- 183 **his millionaire wife** : Tape 17/187, labeled “Work Tape,” untitled prose piece, undated, Box 17.
- 184 **“any person on this earth”** : Tape 1/16, Side 1, Jan. 31, 1975, Box 1.

## Notes to Pages 184–88

- 184 **upper class of heaven** : Tape 3/82-E, Side 1, undated. ca. early Mar., 1980, Box 3, reading a note from Nov. 21, 1979; Tape 17/206, labeled “Finis-Kermis,” Side II, undated, probably 1981, Box 17.
- 184 **“at their declared level”** : Tape 1/19, Side 1 – Mar. 6, 1975, Box 1.
- 184 **“spaghetti in the summer”** : Vivian, phone call Apr. 11, 2020.
- 184 **despite our suspicions** : *Harry*, Box 18; Tape 16/156, “Harry III,” 1992, Box 16.
- 184 **a postage stamp** : Vivian, letter to Mary V., Jan., 1975, Box 21.
- 185 **“I get lost”** : Vivian, conversation May, 2019.
- 185 **in all weathers** : Vivian, phone call Apr. 28, 2020.
- 185 **“steady job around here”** : Tape 2/76, Side 1, Sep. 12, 1976, Box 2.
- 185 **jealousy waned with the years** : Vivian, conversation Jan. 30, 2020.
- 185 **VanderHoeven died in 1980** : Vivian, email Apr. 12, 2020.
- 185 **taped Gamelan music** : Tapes 25/210–25/217 (exact citation lost), undated, Box 25, reading from *Beyond Holland House*; Vivian, email Feb. 29, 2020.
- 185 **to leave the casinos** : Tape 3/123, Side 2, Oct. 14, 1977, Box 3.
- 185 **and her first horse** : Vivian, conversation Jan. 27, 2019 and email Mar. 23, 2020.
- 185 **pleased her to inform me** : Vivian, email Apr. 12, 2020.
- 185 **he was “tottery”** : Vivian, conversation Apr. 17, 2019.
- 185 **“I’m your age”** : Tom Callos, letter to Walton, Mar. 23, 1995, Box 10.
- 185 **“more difficult,” Vivian said** : Vivian, phone call Apr. 11, 2020.
- 186 **With humanity** : “Hotline,” undated, Box 19.
- 186 **“as my case goes on”** : “Going & Coming,” Aug. 23, 1997, in “Dot-Com-Slash” I, Box 27.
- 186 **the following three years** : Vivian, written comment Jul., 2020; conversation Jan. 27, 2019; phone call Apr. 11, 2020.
- 186 **“and outer space vision”** : Letters to the Museum of Modern Art, etc., Feb. 24, 1999, Box 5.
- 186 **Nevada Museum of Art** : Vivian Walton, conversation August 27, 2018 and email, January 5, 2021.
- 186 **memory was going** : Vivian, conversations Dec. 5, 2018 and Apr. 17, 2019.
- 186 **“How sad”** : Vivian, conversations Dec. 5, 2018 and Apr. 17, 2019.
- 187 **“totally lost his mind”** : Vivian, conversations Dec. 5, 2018 and Apr. 17, 2019.
- 187 **“how bad it can be”** : Vivian, email Mar. 26, 2020.
- 187 **“artist’s retreat”** : Sierra Signature Realty sales flier, “Miscellaneous” folder, Box 18.
- 187 **“unappreciated painter”** : Vivian, email Mar. 30, 2020.
- 187 **during funerals** : Vivian, written comment Jul., 2020.
- 187 **“Art and Architecture”** : Vivian, email Feb. 29, 2020.
- 187 **“I avoid it”** : Vivian, email Apr. 12, 2020.
- 187 **local animal shelters** : Vivian, email Mar. 22, 2019.
- 187 **a view to sculpting** : *Ibid.*
- 187 **pottery and silversmithing** : Vivian, emails Mar. 21 and 23, 2020.
- 188 **in Kenwood, California** : Vivian, conversation Aug. 5, 2018.
- 188 **“a magical time”** : Vivian, email Jul. 22, 2020.
- 188 **“playing there as a child”** : *Beyond Holland House*, p. 55, Box 23.
- 188 **“for all the years”** : Tape 2/76, Side 1, Sep. 12, 1976, Box 2. See also *Pyramid*, pp. 16–17, Box 19.
- 188 **“a sacred trust”** : “A Sacred Trust,” Oct. 12, 1998, in “Dot-Com-Slash” XXV, Box 27.